

SEVEN DAYS

20 YEARS

KEEPING UP WITH THE QUIDS

Mark Davis meets Randy and Evi in Bristol

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RULES OF THE GAME

How Vermont's green guard protects the wilds

BY ALICIA FREEZE
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GRAVE SAVERS

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Restoring Vermont's headstones

IMPROV INTERVIEW

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Kathy Griffin kills Dan Boilies

DINING WITH THE DEAD

PAGE 42

Recipes from long-gone celebs



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Lippa's

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SEVEN DAYS

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HOW DO WE KNOW WE'VE REACHED THE TOP?

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1500

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7
FEEDback
READER REACTION TO RECENT ARTICLES

Great story of a man who transcended his congregation to impact not only the Jewish community but the entire spiritual community of Vermont ["Miraculous Accomplished," October 14]. One issue left untouched is his replacement. Who will rise over from Rabbi Chason?

R. Gullmann
FREAL, CHLUMEC

Editor's note: Chasari's replacement is Kelli Amy Small of Merristown. She starts on January 1, 2006.

Alongside Farn's construction of a satellite nursery pit has started a dialogue and provided an opportunity for us to listen and learn from each other ("Manure Storage Wars In Pennsylvania, Flower Power Fights Big Dairy," September 23). Large, small, organic, conventional, livestock-based or growing only crops — all farmers apply manure, compost or other nutrients to our fields.

Manure is a valuable resource to farmers. It builds organic matter, fertilizes crops and recycles nutrients. However, the local application of manure should be done with care. As the State of Vermont carefully re-crafts water-quality regulations, family farms strive to be proactive under increasing pressure on our current infrastructure to contain and manage the manure problem.

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Kemp is president of the Charismatic Holiness Farmer Coalition.

[In "Dance & Tech Town," October 21] Kirk Kerkorian wrote "Known as Precision Valley, Springfield was a white-collar

A four-panel comic strip. Panel 1: A woman with blonde hair sits at a desk with a computer, yawning. The word 'YAWN' is written vertically in large letters. Panel 2: The woman is asleep at her desk, with 'ZZZZ' written above her head. Panel 3: A man in an orange shirt asks, 'JEEZ YOU OKAY?'. Panel 4: The woman explains, 'YEP— JUST PRACTICING FOR THE DATE THIS EVENING. CHARGE, COME ON!'.

community, populated by engineers and executives, with the highest per-capita income in Vermont." Springfield was a blue collar community, too. Without mechanistic superb precision-manufacturing skills, there would have been no engineering, executive and sales jobs supporting families up Cherry Hill and on Summer Street.

In 1994, when my machinist father began his 30-year career at Fellow Gear Shaper, high precision was hands-on: each tolerance, which became millionths-of-an-inch tolerances. Three millennia of so much is one-thousandth the diameter of a typical hair on our heads.

The world still needs the machine tools that were sold worldwide to finance Springfield's century of prosperity from 1880 to 1985.

When the founding families of Bryant Chaudron Design, Fellow Gear Shaper and Jones & Lamson sold them to successive industrial conglomerates, they refused them for declining profit — a caution to Burlington.

Vermont's actual first tech hub, now the American Precision Museum in Windsor, is where technologies perfected in Springfield were created during the mid-19th century.

Howard Farnham
PUTNEY

LEASH ON LIFE

[The "Activists Want Measures to Keep Pets Safe From Traps," October 22]. Instead of asking the state to pass measures to keep their pets safe from traps — i.e., male trapping illegal — activists such as Jenny Carter should take her own advice to heart: "I learned my lesson to keep her on a leash" she said of walking her dog during trapping season. Responsible pet owners do the same during hunting season. It is one of the rhythms of living in this beautiful state.

Schuyler Gould
BARNES

TEACHABLE MOMENT?

I am both addressed and addressed that South Burlington High School chose to keep the nickname "rebels" [OD Message "South Burlington High to Keep 'Rebels' Nickname," October 22]. It discounts the memories of and is a direct affront to the families of the 5,200 Vermonters who died in the Civil War. They died fighting to end slavery in this nation and to keep the union whole. It is utterly intolerable to say that a 90-year-old nickname should be kept in higher regard than the members of thousands of Vermont families. My hope would be that South Burlington High

School actually engage in a history project that makes real for the students the horror of that war and the values that were at stake. It would also be beneficial for the students to understand how the use of certain words like "rebel" and "symbols" like the Confederate battle flag desensitize families whose histories include being slaves. This is not a question of "political correctness" — it is about understanding and respecting history and living responsibly in an increasingly diverse culture.

Tina Palmer
WALLSTON

SENSITIVE TREATMENT

I would like to acknowledge Sarah Wilson for her well-written story on the St. Joseph's Orphanage final reunion ["Reunion for an Orphanage: Final Tour Stirs Haunting Memories," October 7]. It is difficult to write about a time when men and priests were creating such haunting memories for innocent homeless children through their acts of physical, sexual and emotional abuse. The stories were so unbelievable that it was not until hundreds of children came forward years later with the horrific truths of their violent acts that they were believed. After priests were imprisoned, millions were paid to victims and apologies were made by the Catholic diocese, including the Pope, these adults can finally put it to the past and move on.

During the nine years I lived at Joseph's as a child, I witnessed their truths and am happy to see that many have taken their experiences and turned them into helping others in need. I can say that my experiences at St. Joseph's have heightened my sensitivity toward vulnerable groups such as children, the elderly and the sick, and my last 50 years as a social worker and nurse have allowed me to make their lives easier. I am happy to see this historical building become a place where many young students will build new careers and happy memories.

Shirley Bellows Cardwell
SALT LAKE CITY UT

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MUST SEE: MUST GET THIS WEEK
COSTUME CONTESTS BEGIN

1

SUNDAY 1 REST IN PEACE

The dearly departed may be gone but they're not forgotten! At the Vermont Folk & Center's *Ole de los Muertos* event, a handmade altar features photos, drawings, traditional sweets and other offerings in remembrance of loved ones lost. This Mexican cultural celebration includes authentic home-made fare as well as live music by Burlington's Brass Belugas.

SEE CALENDAR LISTING ON PAGE 54

ONGOING

Good Sheet

While many perceive the subculture "Transtheists on Paper" as a cult, it's not. It's a group of artists who are not bound by social conventions. In Joan Givens' *All That Glitters*, heavy vinyls are layered with a screen through a key to produce a "Krypt" effect, with mesmerizing depth. The group's videos currently are view at the Union Day Art Center.

SEE REVIEW ON PAGE 30

2

3

WEDNESDAY 4

Punk Pioneer

If you haven't seen the documentary *A Band Called Death* hit up Mettacker's punk rock education. Then head to Phoenix Books Burlington to see the group's final film, *Demons* with *Rocky Hawkeye* in the flesh. The group's closing members offers up a funk, ska and reggae of the new black-dragon film *Death*, *Hearts*, *Upgrading* and his musical journey.

SEE CALENDAR LISTING ON PAGE 52

4

THURSDAY 20

Walking Tall

This Thursday a short procession will be setting up Church Street in Burlington. August of Domestic Violence Awareness Month. Women Helping Battered and Women Needs the *Candlelight Vigil* and *Survivor Speakout*. After participating in the walk-out in early home City Hall to the First Unitarian Universalist Society, survivors can stop up to make their voices heard in a supportive setting.

SEE CALENDAR LISTING ON PAGE 53

5

SATURDAY 31

Sharp-Dressed Men

Part of the fun of a Halloween costume is trying to outshine the band members. Visit in Burlington. *Spandex and sparkling sequins*. Subgroups outfitting music, the Burlington-based musicians are members of their craft, using their underwear gear sensibilities to create dance parties of the present era. They're back at it this Halloween with *Modest: The Screen* during the Month of Aqueous and LeeDeane.

SEE CALENDAR LISTING ON PAGE 54
AND EQUIPMENT ON PAGE 53

6

WEDNESDAY 4

Bringing the Heat

His video reaches into across the country on his National Public Radio show "The Takedown" Dan McHenry takes us on a journey up close and personal with *John Mackinlay*. The *Frontline* correspondent looks at the Haiti battle zone of climate change in his tale "Climate of Doubt" at Saint Michael's College, and describes setbacks in the nation's dialogue on global warming.

SEE CALENDAR LISTING ON PAGE 52

7

THURSDAY 20

Tap That

In *Demons* (demons) latest project, *STPH* The *Master Approach* the set is not just a prop but a living breathing participant in the show. The *Reinhold* of *Hearts* (demons) and *Hearts* (demons) *Hearts* takes a place on an interactive stage that provides sounds in response to keepers *Hearts* (demons) *Hearts* call is this play on electronic dance music "Hearts" to see this."

SEE CALENDAR LISTING ON PAGE 52



Pot—or Not?

DUKE HARRIS paced back and forth at the front of a sparsely filled hotel ballroom Monday in Montpelier, inveighing against the dangers of marijuana.

"We're talking about commercializing and legalizing another drug that is psychologically and physically addictive, and the question is: Why?" the semi-retired substance abuse counselor asked his audience of two dozen.

As executive director of Smart Approaches to Marijuana Vermont, Harriss was trying to convince her members that they could keep the state from becoming the fourth in the country to legalize pot—and the first to do so by legislative action.

"If I hear one more time that this is 'inevitable,'" she said, cutting herself off mid-sentence. "I'm angry about that. Nothing is inevitable until it's done, and as old **BOB HARRIS** said, 'It ain't done till it's done.'"

Harris may have a point.

Though public opinion polls have consistently shown that Vermonters support legalizing pot—and several top politicians have recently come around to the idea—legislation faces a long road in the legislature next year. Even outspoken supporters, such as Marijuana Policy Project lobbyist **MATT SIMON**, are careful to temper expectations.

"I think the votes are there," he says. "It's just a question of whether the details can fall into place to people's satisfaction."

Among the questions lawmakers must consider: Who would be permitted to buy, sell and grow pot? What quantities would be permissible? How would the industry be regulated? How would it be taxed? Where would the revenue go? Could the state comply with federal guidelines? Would edibles be allowed?

"The more people get into this, they realize it's not a simple yes or no question," Simon says. "The devil's always in the details."

See **JANUARY 2015** (D) Windstorm has spent much of the past year pondering these details. After the drive toward legalization stalled last last winter, she tasked her Senate Committee on Government Operations with taking testimony on the subject every Friday for the rest of the legislative session.

Next Tuesday, her committee plans to hold a Statehouse hearing to begin

framing legislation she hopes to introduce in January, on the first day of the session.

"We think it's going to be easier to have the 'should we or shouldn't we' conversation if we have a framework for how," says White, who strongly supports legalization.

Legislative leaders expect the debate to begin in the Senate Judiciary Committee, whose powerful chair, Sen. **DUKE HARRIS** (D-Berlin), has long opposed efforts to dilute Vermont's marijuana laws. Last year, he refused to consider the matter. This year, he's open to it.

(R-Franklin). Since he was arrested outside the Statehouse last May on sexual assault charges, the Franklin County Republican has refused to resign his seat, despite tri-partisan calls for his departure.

If he remains in office come January, many of his colleagues here said they would attempt to expel him, an unprecedented process that could go up Judiciary—or the whole damn Senate—for weeks.

Several legalization proponents worry that such an interruption would impend their bill's chances, because House leaders have made clear that the

House, the **SAM-VT** leader, says she's "soggy" at Smith for changing his tune.

"This should be about what's best for all of Vermont, not whether I want to be the next governor," she says.

The speaker doubts that his political ambition played any role in his switcheroo, though he concedes "there's been an evolution" in his thinking.

Smith's position—conditional support, tempered by concerns about road safety and youth use—is shared by both of his Democratic rivals, former senator **MAIT HARRIS** and former transportation secretary **BOB HARRIS**.

Their Republican opponents aren't quite so hot on pot. **JAY PAUL SMITH** says he's not outright opposed to legalization but doesn't see any need to rush it. Bedford Wall Street banker **BRUCE LEMAY** says he's "against legalizing marijuana right now" because he'd rather focus on fighting opiate abuse.

Perhaps the biggest unknown is what role the incumbent governor will play.

Democratic Gov. **PHIL CHAMBERLAIN**, who plans to retire after the next legislative session, has long favored relaxing Vermont's marijuana laws. He's participated in Marijuana Policy Project fundraisers and has taken at least \$175,000 in campaign contributions from the group's political action committee. But Chamberlain has been cryptically hesitant to lead the charge.

"As you know, the governor is supportive of legalizing marijuana in Vermont," spokeswoman **SCOTT CHAMBERLAIN** says. "The question for him is not if but when."

If the governor puts the weight of his administration behind legalization, he could almost certainly make it happen. But, Chamberlain being Chamberlain, he's just as likely to take the approach he did two sessions ago with the mandatory labeling of genetically modified food: Keep quiet until he knows it's going to pass or fail—and then take credit for the end result.

You know, getting caught doing done.

Sexist Sanders?

In **HILLARY CLINTON**'s world, it's apparently never too early to accuse your opponent of sexism.

THE MORE PEOPLE GET INTO THIS, THEY REALIZE IT'S NOT A SIMPLE YES OR NO QUESTION.

MATT SIMON, MARIJUANA POLICY PROJECT

"I'm convinced that if it gets three votes in any committee and I end up voting no, it'll get out of the committee," he says. "I'm not going to play any parliamentary tricks with it or hold it up or do anything."

Scars says he strongly opposes the sale of edibles and wants any revenue raised to go to prevention and education. But he knows that even he could be convinced to vote "yes," which would goose the clock for Senate passage.

"Prohibition of alcohol didn't work," he says. "We may be at that point where, quite frankly, prohibition [of marijuana] isn't working. And maybe it's time to legalize."

Either way, at least three of his five committee members favor legalization: White, Sen. **TIM BARR** (D-Grafton) and Sen. **JOE HARRIS** (R-Calais), who serves as minority leader of the Senate Republicans.

In an illustration of just how much pot politics have shifted in Vermont, Harriss sounds something like a hippie when he describes his desire to legalize pot. "The Vermont way."

"Keep it small. Keep it local," the Calais Republican says. "I don't want to see a Budweiser coming in. I want to see a Heady Topper."

Yeah, budh.

Complicating matters in the Senate is the fate of Sen. **HARRY HARRIS**'s

Senate must hand it over by November—the 18-week session's halfway—so they have time to consider it.

"It's not a two-week issue," says House Speaker **MAIT SMITH** (D-Morrisville). "It's going to take longer than that. So I think people need to be cognizant of that and understand that Vermonters are going to expect us to do this right, not do it right."

Like Scars, Smith is a longtime marijuana skeptic. And, like Scars, he held up decriminalization of small amounts of marijuana until two years ago. But unlike Scars, Smith is running for governor in a hotly contested Democratic primary.

Though he told Seven Days last January that he was "not a big fan" of legalization, Smith announced bipartisan support for it in August, not long after he joined the gubernatorial race.

"I think the reality is, there will be legalization of marijuana in the coming years, and I support it if it's done the right way," the speaker now says. "That being addressing issues around driving under the influence and making sure that it's not going to be available for young Vermonters."



At the Iowa Democratic Party's Jefferson-Jackson dinner Saturday in Des Moines, Sen. **BURRIS LAMSON** (D-Vt.) drew headlines for "attacking" Clinton as a flip-flogger, saying — not so subtly — that he would "govern based on principle, not poll numbers."

But while *Sounders'* critique focused on Clinton's policy record — her support for the Iraq War, the Defense of Marriage Act and free trade agreements — the former secretary of state made it personal.

Representing a line she'd debated a day earlier, Clinton criticized Sanders for saying at the Las Vegas Democratic Debate that "all the shooting in the world" would not end gun violence.

"I haven't been shouting, but sometimes when a woman speaks out, some people think it's shouting," Clinton said at the Jefferson-Jackson dinner.

Nice try, Hillary. In fact, Sanders has been employing this line for months, well before she began hitting him from the left on his mixed gun record. Speaking [here](#) on CNN.

POLITICS

"We have been yelling and screaming at each other about guns for decades with very little success." He's been repeating the mantra ever since.

There's plenty to criticize about Sanders' wobbly gas record and his tortured explanations of it, not to mention the absurdity of the loudest abuser in the room causing a fit against yelling and screaming. But inferring that it amounts to racism?

Let's not forget that Bushin rarely makes it through a rally without calling for paid family leave, abortion rights and equal pay for women. And while his political operation used to be a bit of a boys' club, he's actually hired more women than men in the past 15 years.

According to LegiStorm, a DC-based company that tracks congressional employment data, Sanders' House Senate and committee offices have been staffed by 118 men and 124 women since 2000, the first year for which LegiStorm has complete data. Though men currently outnumber women 32 to 26, two of Sanders' top employers — chief of staff MICHAEL GUNNELL and legislative director CAROL GUNNELL — are women.

Asked about Clinton's "shooting" remark Sunday on "State of the Union,"

leaders was wise enough to laugh it off, telling moderator **JOHN KERRY** that it's "just not the case" that he's racist. But in an interview with Politico the next day, his senior strategist, **SAUL LOEB**, took Clinton's bait and seemed to threaten retribution if she kept it up.

"If they're going to have a campaign that attacks female on gun safety and implies he engages in sex acts, that's unacceptable," DeVos said. "We're going to have to talk about other things if they do that. If they're going to engage in this kind of attack, they need to understand we're not going to stand there and take it."

No doubt that's Clinton's plan. Get under Sanders' skin, goad him into personally attacking her and then play the victim.

We've seen this movie before.

Lis-tless

Four years ago, Bruce Rosenzweig founded and funded the "nonpartisan" advocacy group Campaigns for Vermont in anticipation of a gubernatorial run. Then, I mean, "to advocate for public policy changes by reconnecting middle-class Vermonters to their government."

Now that Llanan is fully ensconced in his campaign — and has turned off the \$1.35 million spigot that funded CFV — the organization appears to have fallen on tough times. Earlier this month, policy and operations manager **IAN HUNTER** decamped to the Llanan campaign. And now executive director **CHRIS PETER** says he's on his way out the door.

Patten has taken a new job as executive director of Mayday PAC, which raises money for political candidates who back campaign finance reform. Harvard Law School professor and Democratic presidential candidate LAWRENCE LESSER founded the organization. Three months ago, he handed the reins to Vermont native JEFFREY TROIANO, who last year ran for governor of New York.

So what's in store for GFV, which Peten says has just \$40,000 in the bank? According to board chair **LOUISE MCCABBIN**, the organization is on the hunt for a replacement, who can "continue the momentum Cyrus has built with respect to members and members."

And, no doubt, to hold Eastman so accountable if he's elected governor. ☐



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A Fallen Hollywood Star Seeks Refuge in Small-Town Vermont

BY MARK DAVIS

Randy Quaid was sitting in a Vermont prison cell on October 15, watching a WCAI-TV broadcast. The first chief in the line was telling the news anchor about the difficulty of recruiting volunteer firefighters, who are required to undergo 200 hours of training, to be on call 24-7 and to participate in events such as the annual Christmas parade.

To Quaid, 66, it must have seemed like fate. In 2000, the actor who played obnoxious goateed Cousin Eddie in the National Lampoon's Vacation movies fled his home state of California with his wife, Eve, 52. They left behind numerous arrest warrants and what they claimed was a cabal of assistants to tell them. The two have spent most of the past five years in Canada and were arrested as fugitives trying to cross back into the U.S. through Vermont.

They told authorities they planned to settle in Lincoln, where Eve's ailing father lives. And when a Franklin County judge dismissed the charges against them, that's where they headed. A few days later, the Lincoln fire chief found a note wedged in the station's door that he read over the phone to a reporter. "Hey boys, count me in for 200 hours. And, I wish to be your Santa Claus—Randy!"

In pursuit of one of the toughest cops and court systems in years, I set out to find the bearded Hollywood refugee in a town renowned for embracing and protecting outcasts.

The story of how Quaid and his Vermont refuge with wound up in the Green Mountain State is like something out of a soapbox Hollywood film. In 1999, the pair was charged with defrauding an employer after slipping out on a \$10,000 bail at a California hotel. The Quaid was arrested again in 2000 for squatting in a house they once owned.

When they blew off court dates and refused to pay fines, it resulted in the outstanding criminal charges that continue to dog their today.

In recent years, the Quaid came to believe that a group of killers, whom they dubbed the Hollywood Star Whackers, were out to kill them. They alleged the same group had already done away with two actors: Heath Ledger, with whom Quaid appeared in *Brother from the South*, and David Carradine, when the couple considered a friend.

The fleeing warrants from California remained active when they stepped the country, seeking refugee status to protect

CRIME



Quaid: Gail D.

them from their would-be killers. While authorities granted citizenship to Eve Quaid, whose father is Canadian, they rejected Randy's request.

He was scheduled for deportation on October 14, but on an apparent procreative move, the couple crossed from Canada into Vermont on October 9. U.S. customs officials arrested them at Highgate.

The Quaid were held in prison for six days — until Franklin County Superior Court Judge Alison Ames, citing flaws in the paperwork from California authorities, declared there was no basis for the fugitive charge. The freed Quaid told reporters on the courthouse steps that they planned to move to Lincoln in care for Eve's father, George Monahan, a

former Middlebury College Business professor who lives on a dirt road overlooking Lincoln village.

The picturesque town of 1,200 set in the hills above Brattle has long had colorful characters in search of spiritual refuge. Lincoln is home to two Tibetan Buddhist groups, the Shambhavi Peace Village and Meditation Society, a community built on Native American and Buddhist teachings, and the Metta Earth Institute, a holistic retreat center.

Students of geomancy, a form of divination that relies on lines, figures and geographic features, say that Lincoln is uniquely positioned as a place of spirituality. Seven Days reported in a July 2011 story

While it is difficult to ascertain the exact nature of their beliefs, the Quaid are clearly on a quest for... something.

They have posted videos and written screeds railing against Warner Brothers and News Corporation, among other Hollywood entities, and the legal system. Randy, who has grown a flowing white beard, has said they were surviving in a "living hell of fiscal local propensities."

"Warner Brothers even had my wife and I falsely arrested on times by TMZ," Quaid explained in one video. "Yes, for real, that's really how it works. Having PMC — police-media corruption."

In another video, Eve Quaid decried a rant of News Corporation. Randal Rupert Murdoch and decried while Randy sang "God Bless America." The couple made a pornographic version and posted the home-made sex tape on social media.

But no one in Lincoln is saying anything negative about the Quaid — though many acknowledged loving some Randy and Eve driving around with their dog in a black pickup truck — and some are actively shielding the couple from paying reparations like unpaid.

They'd been in the Lincoln Green State, but authorities were reluctant to talk, beyond saying only that they welcomed the couple to town.

"Lincoln has always been a community where people are very open minded and will accept any kind of diversity," said longtime Lincoln resident Ethan Randy. "People have been attracted to this town for many different reasons. I'm sure they will find a way to exist here, and people are going to be OK with it. It's always been that type of place."

Pete Cloutier Dan Oler and Quaid would be welcome to join his department, as long as he establishes residency and follows through on the training requirements. Another Lincoln firefighter told Seven Days he thought Quaid would be amiable, providing comfort and perhaps some relief to victims in distress.

"We would treat him like everybody else and give him the anonymity he probably wants," Oler said.

A reliable tipster told Seven Days the Quaid had been spotted at Kimball Office Services in nearby Brattle, patiently waiting their turn in line. Then they strolled across the street to the Brattle Bakery & Café, on bowls of soup and cheered with the regulars.

Following up on the tip, I visited the office supply store, where the owner

Burlington School Officials Avoid Deficit but Keep Mum on Details

BY MOLLY WALSH

It's not a TV spot that will likely be long remembered. Still, Burlington's new superintendent of schools, Steve Obeng, made a virtue as he invites the public to take part in the budget process for the next year.

"This is your opportunity to contribute your thoughts and ideas. Help us make it better," Obeng says in a new public service announcement that's airing on the Regional Educational Television Network.

School budgeting isn't NASCAR or the Super Bowl. It tends to engage a small but dedicated following of number-crunching wonks — that is, until something makes the masses look up and pay attention.

That's what happened in Burlington in 2014. After years of approving large tax increases, the public realized that, even with those hefty hikes, the district was spending beyond its means and racking debt forward. Spending had increased 64 percent between 2007-2008 and 2013-2014, an average growth of 9.2 percent a year. A special auditor's report eventually made it clear: The district overspent its general fund budget in 10 out of 12 years.

Then superintendent Anne Collins ran the district for nine of those years — and hence took the blame for the profligate spending. In May 2014, she was pressured into filing a report, released at \$25,000. Her finance director, David Larcombe, also resigned.

The last in a series shifted to members of the school board — and a new superintendent — to show voters they can lead through on the board's promise to get the district's finances straightened out. The prospect of truth has arrived.

Were the books balanced? Do preliminary numbers suggest a deficit or not?

School leaders aren't saying. While Obeng's PSA urges the public to attend community meetings in early November to help craft a new spending plan, he and other school officials won't share any financial details related to the 2015 fiscal year — even though it ended June 30.

In the past, Burlington school leaders have released the unofficial financial information before an official and independent audit of the books wraps up in the fall. Administrators to many other Vermont districts also provide estimated numbers, in part so school board members can compare the accuracy of in-house calculations with the outside audit.

Burlington is taking a different tack this year. At a school board meeting on October



18, Steve Obeng asked about the year-end financial picture. Finance director Nathan Lavery, who came on board last October, initially declined to answer, saying the response should wait until the audit is complete in November or December.

When school board member David Kirk (Ward 7) tried to provide the requested information, board vice-chair Stephanie Segusino (Ward 6) interrupted him and tried to cut him off. Kirk continued talking and managed to make what he said the board had been told. The district had indeed gone over budget, but, due to unexpected revenue, there would be no deficit.

"We did over-spend," Kirk announced in the meeting.

A week later, at a joint session of the finance and infrastructure subcommittees, Lavery offered a short verbal summary that matched the one Kirk had issued the week before. "We feel confident enough that we're not going to show an operating deficit in 2015," Lavery said, adding that it's "obviously a positive position to be in."

Both Lavery and Obeng declined to provide further details of the subcommittee meeting, or to share any written summaries.

Earlier this month Obeng wrote a column for the North End News saying that use of finance budgets as a superintendent is that "transparency and openness" serve as the basis for communication.

But he deflected the question to hold back the preliminary budget numbers. "We're committed to providing accurate information," Obeng told Steve Dwyer, adding that in the past, preliminary numbers have been incorrect, and he wants to avoid misleading the public.

That doesn't sound too transparent to Kirk, who said the public deserves access to preliminary numbers now. He said he thought it was important to say so at the October 13 board meeting despite being interrupted by Segusino. "Stephane tries to stifle me as often as she can," Kirk said in a later interview with Steve Dwyer. Segusino declined to respond to Kirk's characterization.

"It's 100 days past the close of the books, and nobody knows what the balance is," Kirk said, adding that even the board "isn't getting enough detail." "I think that they should at least be able to tell us what an un-audited number is. How does this build trust to the public that we're actually on top of the finances?"

Other school board members said

they support the administrator's approach of saying little for now about the fiscal year 2015 numbers. "Things are going in the right direction," said board member Anne Johnson (Ward 4). "I just want to let them do their job. I want the public to hear the real stuff, not the preliminary numbers."

Brian Chin, a school board member representing the Central District, agreed. "We're still in a time of transition," he said. "It's important to be deliberative, careful and cautious." He added "I think, financially, we're better off than we were."

Chin continued. "I have a lot of faith in our administration now."

Public records from the past fiscal year somewhat clarify the situation.

A June 8 report from Lavery to then-interim superintendent Howard Smith suggests the district spent about \$1.8 million over the \$66.2 million budget. That's the bad news. But unexpected revenues and a smaller than expected accumulated deficit might turn the district's ink black. According to the report, the district still could finish the year with an estimated surplus of \$349,000. The unforeseen income included a \$746,304 rebate for past billing errors from the Burlington Electric Department.

Transparency isn't the only ones watching the numbers related to education spending in Burlington. Mayor Miro Weinberger publicly supported a leadership change when the scale of the overspending emerged in the winter of 2014. Although the school board is not under his control, and supports have historically sprouted out of education issues, Weinberger appears to be more involved than his predecessors in school budget oversight — specifically, in coordinating major expenditures.

He hasn't directed any criticism at Smith, who took the reins from Collins on a temporary basis. Or at newly arrived Obeng, a Canadian citizen whose start date was delayed two months because of visa problems. Weinberger said he supports the new superintendent's decision to withhold preliminary financial performance numbers until after this year, but neither he nor Obeng would say whether it would be a permanent procedural change.

Some of the district's financial challenges have to do with the pace of school renovations over the past six years. With nine schools, some of which are more than 100 years old, the board has invested

refluffs to replace crumbling walls, sagging roofs and outdated classrooms. The district spent approximately \$1.9 million on improvements to Edmunds Elementary and Middle schools, most of which paid for an elevator to make Edmunds Elementary accessible.

Another \$500,000 will finance a sprinkler system as part of the same project, and there's a proposal to add new windows and classrooms to the Champlain Elementary School in the city's family-filled South End neighborhood. Thanks also talk about fixing Burlington High School. Some say the structure, which was built in the late 1860s, should either get a total makeover or be torn down.

A new high school would be expensive. The median construction cost of a new, 200,000-square-foot facility for 900 students in the U.S. ran \$26.1 million in 2012, according to a study by *School Planning & Management* magazine. Such a job could squeeze Burlington taxpayers, particularly during these lean

times needed to support projects favored by Weinberger and the Burlington City Council. Memorial Auditorium, for example, needs immediate attention. A study shows it will cost \$4 million just to maintain the structure, which everyone agrees is underused. Weinberger said.

Drawing lessons from Burlington history, the mayor recalled how in 2006, the school district proposed a \$22.6 million school-improvement program to be funded with bonding over a number of years. The neighborhood was so poorly received — at the start of the recession — it never made it on to the ballot.

While Weinberger wasn't in office then, he cited it as an example of poor planning. "I remember it was one of the more noteworthy events in local government in the way it played out," he said. The school district opted for a more incremental approach, with smaller but regular bond-supported renovation projects.

Weinberger wants 10-year capital plans for the schools and the city. He said his goal is to pace pricey capital projects to avoid large property tax spikes. Even though the money for schools and municipal buildings comes from different budgets, and the amount

due appears across separate numbers on property tax bills, they add up — literally. "I think those investments need to be coordinated," he said.

With some assistance from city coffers, the school district has hired two consultants to help develop its 10-year capital plan, which is likely to include estimates for a major high school project.

One of the school contracts authorizes up to \$50,000 for Burlington's White + Burke Real Estate Investment Advisors to produce a capital improvement plan by June 2016.

Consultant and radio host Mike Smith — who served as Burlington College's interim president last year — has also been hired, at \$150 an hour for a maximum of \$29,250. His assignment is to help the district forge partnerships

with nearby school systems, colleges, city departments and private businesses. The idea is to see if there are new and economical ways to pay for a range of programs, from after-school activities

to language classes for New Americans. Smith said it was premature to report his findings, but he's encouraged by the effort to save money through collaboration.

"I'm not going to charge the school district for looking at things that just aren't going to pan out," he said. "What I think the school district is doing right now is pretty sensitive." He said of the investigation: "It's there a different way? That's something that schools don't usually do."

Could a Memorial Auditorium redo and up competing for too money with a major renovation of Burlington High School? "I'm sure there will be some difficult choices, and my hope is that between the district and the city, we can work them out," Weinberger said.

Meanwhile, he said he's encouraged by the job Lavery is doing and the direction Oberg seems to be taking in his first six weeks on the job. The financial picture for the schools, the mayor said, "certainly sounds promising and hopeful at this stage."

Take every other Burlington taxpayer, he'll have to wait to see the math. ☐

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Positive or Negative? Pee Tests Are Profitable for Burlington Labs

BY NANCY REMSEN

The UPS delivery was causing a bit of a stir in the cramped drug-testing laboratory in downtown Burlington. Workers in white coats clustered around the packages, removed sealed plastic bags from cardboard shipping boxes and sorted them into blue buckets.

Six-handed specimen cups—capped plastic shot glasses of urine—arrive most weekdays between 10 a.m. and 11 a.m. at Burlington Labs' second-floor testing facility in the Courthouse Plaza building. They are screened for a host of drugs, such as cocaine, marijuana and heroin, and whoever ordered the tests—doctors, probation officers, because for individuals in recovery—gets same-day preliminary results.

The work is clinical and can appear routine, even boring. But employee Alice Sherman, an account executive, knows what's at stake. "Each cup of pee is someone's life," said Sherman. "This affects how their treatment is going to go."

Sherman is well acquainted with drug testing. For more than 25 years, she closed prescription pain medications, cocaine and heroin. She had to pee in a cup many times—often while someone else observed. In fact, her urine used to be tested at this very lab.

Many employees at Burlington Labs are "in recovery"—including CEO Michael Casaccia, who cofounded the company with his wife in 2006. Casaccia said drug addiction problems led him to his college helping people get clean. He said his company's mission—providing friendly, walk-in services, reflection, social and fast accurate results—increases the chance for successful treatment.

In a blue blazer and glasses with cropped hair and an easy smile, Casaccia, 56, hardly looks like the party boy that his substance abuse started when he was a young teen experimenting with alcohol. By his senior year in high school, he had tried cocaine. His drinking and drugging continued throughout his years at the University of Vermont, from which he graduated—"hardly," he said—with a degree in political science in 1989.

Casaccia maintained his hard drinking and cocaine-smoking trips after college, and he said the behavior destroyed his first marriage. To appease his wife, he quit cocaine, but they wound up separating anyway in August 1995. He quickly turned to drugs again, and this time it escalated to heroin—which he'd never



tried before. He eventually sought help at Maple Leaf Farm (now called Maple Leaf Treatment Center), a rehabilitation center in Underhill. In November 1996, he checked himself in.

Maple Leaf not only worked for Casaccia, he found himself drawn, post-which, to the substance-abuse field. He got a job at Arc One, the detoxification program in Burlington, where he spent many nights sitting with heroin addicts. "I fell in love with helping people like that," he said. He later became a probation officer, working with "people who would not be in trouble with the law if we were not for their addiction."

The idea to start a drug testing service came from that experience. One of Casaccia's perfect tests possible for cocaine on an instant-read dipstick but always he was clean. The man was sent back to jail just two weeks later, when a more accurate test convinced him.

"I thought I could do it better than it was being done," Casaccia said. "I didn't want anybody sitting in jail."

In 2006 Casaccia and his second wife, Julie, decided it was time to start Burlington Labs. He got his job as a state drug court coordinator, and they opened up by buying a desktop analyzer and rented a tiny third-floor office on Pearl Street. "I personally drove around to potential

customers and told them about what Julie and I were doing," Casaccia said.

Business was slow at first. "Maple Leaf Farm was our first substantial client," Casaccia said. The center began sending between 30 and 35 specimens a week, which was just enough for the fledgling lab to break even. Casaccia and he and Julie were so determined to keep Burlington Labs going, they would have taken outside jobs to pay the bills. "This was not a venture that was born out of wanting to make money," Casaccia said, "though we thought we could make a living."

Two years later, in 2008, the company opened its first walk-in collection center in Burlington. By 2010, it had 11 employees but was still processing specimens in a single analyzer. Now there are three.

"In the four years since, our growth curve has exploded," Casaccia said. Vermont's opiate crisis has fueled the company's expansion. The number of people in treatment for heroin addiction in Vermont has tripled since 2005. The number of opiate users in treatment is five times larger than a decade ago.

Today Burlington Labs employs 175 people, operates 10 collection sites in Vermont, owns a second screening lab in Massachusetts and has contracts in 20 states.

And its testing services have become more sophisticated. The \$30 screening process, carried out by three analyzers that can hold multiple specimens each, is just the first step now.

In addition, most specimens undergo a confirmation process, which detects the presence or absence of specific drugs. Although it takes another two days and costs \$80, the analysis can test for buprenorphine, for example, a drug used to wean people from opiates. Some addicts sell their buprenorphine to pay for heroin, and there is a market for it because the prescription medication eases heroin's withdrawal symptoms.

"Anyone ordering buprenorphine wants to make sure you are following through on your treatment," said logistics coordinator Kathy Booth. Burlington Labs can tell from the test results exactly how much buprenorphine has been consumed or whether the client has scraped a bit of the pill onto their urine instead of taking it. It's the most requested test at the company.

The company brochure focuses less on science and more on its "responsibility in action." The Casaccias committed to investing 10 percent of the company's pre-tax profits in causes that foster community health, which has generated nearly \$200,000 since the lab launched.



Phyllis Carroli processing samples at Burlington Labs.

"The more successful they are, the more they have been investing in recovery," said Gary De Carolis, executive director of the Vermont River Center of Chittenden County. In Burlington this organization, a 10-year-old nonprofit that offers a safe place for people in recovery to go during the day, has been one of 17 businesses. Burlington Labs has made gifts totaling \$30,000 to recovery centers in the state, including \$10,000 to help open a center in Newport.

"It is just a wonderful organization," De Carolis continued. "I don't know what we would do without it."

The company's newest investment is a classified use that provides rides for Addison County residents who can't otherwise get to AA meetings or therapy appointments. They don't have to be. Burlington Labs cleans to use the service.

The DeGry had been an employee for only a few months when she pitched the idea to company leadership. "It didn't take much persuading," she said. "They are all about giving back to the community." She added, "The van is busy every day."

Cassano said the company carefully selects employees such as DeGry. "The people we hire, we make sure they are very closely aligned with what we do," he said. "The goal is a 'welcoming and kind-hearted culture.'"

The path that brought Dan DiVito to Burlington Labs was anything but straight. The slim New Jersey native willingly recounted the double life he led beginning at age 13. "I wasn't comfortable in my own skin," he said. "The substance helped."

Academic and athletic achievement came easily to him, so he juggled three sports, became a valedictorian success story and was a sophomore in college and found himself still, after dropping football, he managed to graduate from college in 2011 with honors, having

majoring in finance and international business. "I was hardly going to class," he said. "I don't know how it happened."

At 22, he went to work as a financial analyst at J.P. Morgan. Despite the long hours, he said, "It was everything I thought I wanted," but he couldn't ditch the drugs. "I was making a lot of money, but I spent every last dollar on drugs and alcohol. I was stealing, selling stuff that didn't belong to me."

A year and nine months into the job, DiVito asked for a leave to try rehab. He ended up at Maple Leaf Treatment Center because he had relatives in Chittenden County. "This was even in

Vermont three months, and I met Mickey our CEO," DiVito said of Mickey Wilen, who embezzled \$300,000 from Ben & Jerry's. Cassano hired him even though he had a felony conviction and is in recovery from substance abuse. Wilen suggested DiVito apply for a \$12.50-an-hour job as a billing clerk at Burlington Labs.

In April 2013, "I took the job," DiVito said. "They were essentially giving me a second chance."

New the company's financial analyst, "I have a life today," he said. "I am not slowly killing myself. I am able to be part of something much bigger than myself." Cassano sees nothing but more growth in the company's future. "We will expand our presence in other states," he said, but pointed the lab will remain in Vermont — most likely in larger quarters. From the lab's current 22,000 square feet, he said, "We are looking at 50,000 square feet with the ability to expand to 60,000."

Cassano expects the number and types of drugs his company tests to increase, too. "Our goal is to serve as good agents as we can. We are here to empower individuals to improve their lives." ☐

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South Burlington High to Keep 'Rebels' Moniker

The 'Rebels' will keep riding in South Burlington.

The school board announced October 31 it is preserving the nickname on grounds the word can have positive meanings. Members said that the district can have positive meanings. Members said that the district can have positive meanings. Members said that the district can have positive meanings.

All five board members agreed. They directed the superintendent to discuss with administrators the idea of a steering committee to continue the dialogue of "reinforcing an inclusive school community" according to board chair Deborah Poirier.

Drivers said there is no way to sanitize the word and voted to keep lobbying to rename the Rebels a Washington Free Press video at the meeting shows.

The word is deeply tainted and the school board should know better than to try and overlook that, they

said. "Shower us in you," Mary Brian-Gallagher, president of the Chumley Arts NAACP told the board. The co-president of 'Rebels' is 'yaching but now 'truths all it is' should.

Others said the word has much broader meaning than its association with the Confederate South and that it would be unfair to take away a nickname that has its own local tradition. They saw the stock as potentially correct and off cases.

The suburban high school deep in Yankee country accepted the name in the 1960s and displayed without symbols of the Confederacy until people complained there were racist about 30 years ago. At that time, in a compromise, the school district dropped the flag and stopped playing "Dixie" in football games — but kept the name.

MOLLY WALSH



At Campaign Kickoff, Kesha Ram Says She's No 'Kitten With Lipstick'

Seven years ago, a 23-year-old Castleton native named Kesha Ram sought a seat in the Vermont House just months after graduating from the University of Vermont.

"Right out of the gate, it was understood," Ram said Monday morning, speaking to supporters at Burlington's Main Street Landing. "I was running a campaign on my own. And I was running a campaign on my own. And I was running a campaign on my own."

Clearly, some political skills in a party candidate new to Burlington. On March 1st, the Democratic House defeated Progressive incumbent Chris Poirier, becoming the youngest member of the legislature in 2008. Ram didn't identify the source of the "kitten" comment in her speech, but she later said it was an anonymous commenter on a news website.

We showed our opponents that this kitten with lipstick could win a House seat. Ram said she was prepared to launch her next big political campaign. "Now, as I have around the state and around the state, I am humbled and honored to announce my candidacy to be Vermont's next legislator."

Ram, who revealed last week she had been the state's No. 2 job was the first in the race to hold a formal campaign kick-off. Her campaign, Kesha Ram, has been campaigning. The past week last spring, while former state auditor and senior Rudy Block in a Vermont legislative, jumped into the race only this year. Others, such as Jane, the Barre (D-Chittenden), Sen. David Zuckerman (D-Chittenden) and Sen. Joe Benning (D-Chittenden) are also considering running.

Last week, candidates visiting public office in Vermont this year Ram devoted much of her announcement speech to the nation of off-camera. The bottom line is, she cannot continue to risk voters to play a Vermont campaign on their own. She said they take a Vermont campaign on their own. She said they take a Vermont campaign on their own.

PAUL HUNTER

Burlington City Council: Hold Off on Housing in Enterprise Zone

The Burlington City Council made it clear Monday night that it will oppose putting housing in the South End's Enterprise Zone — at least for now.

A group of artists and small business owners have long supported the proposal for housing there, arguing that it would make art studios and commercial space unavailable and new residents would prove incompatible with nearby businesses.

When the local and it has been confirmed, and Democratic Councilor Chip Mason of the district, Mason represents Ward 4 which includes the area under debate.



Artists studios located in the former South End space in the Enterprise Zone

Although its vote was unanimous, the council didn't offer a "strong" support for the opponents' argument per se. The resolution the council passed said nothing about housing, letting a ballot issue instead it made the case that "supporters have decided not to have the broader objectives of the future of the South End." Mayor Marc Wetherington offered a similar explanation when he announced last month that he'll be withdrawing support for new housing there.

"It has become a distraction," informed Councilor Joan Shannon,

a Democrat who represents the South District covering the south end and the only other councilor to speak on the resolution. She supported it, arguing housing has a tendency to take over all other uses.

Mason took a slightly different tack, saying "Any plan we propose putting housing there has objections." He also pointed out that two years, not the council general is housing, often plan planning to encourage more housing in order to reduce costs for contributors.

AUCIA FREESE

OBITUARIES, VOWS,
CELEBRATIONS

"It is like going into a room with a thousand acres of pain in a thousand murder factories, and being asked to act as witness." —Dr. Isaac De Lozano, an elderly physician who has spent his life abroad but who lives in Canada.

DE BILAN
SAISON 1997-1998

Mya Kathleen Tolson
Brennedeide-Rogge Henry
known to us as Kathleen
D. Senneker, died in her
Burlington home of 36
years on October 12, 2015.
Just as the seniors were
at their most generous, A
familiar sight in the air
is a glorious woman
who lovingly attended to
manipulated staff. Kathleen
will be missed by those at
caldwell place, generations of
children and anyone with
an eye for excellence and star
quality in teacher roles
and in her for financial literacy
class. She will be missed by



worked with historic poet, animator graphic designer rounded, journal keeper dresser extraordinaire art teacher art store muse per **stylebiker** travel **flammarion** state and inspiration to all who know her Although her surrealism seemed to come from **heaven** said, the rose born in **Rugby** **Shore** **Long Island** to **John O'Brien** **Kenny** at **Island** and **F** **teen** **Ann** **White** at **Rugby** **Shore** in the **days** before **rocked** **role** and she **passed** for **many** years in the **Casper** **family** while her **closest** mother worked at **Plum** **State** **Hospital**. At

the act of Sandrine. Mr. Cooper, who is now 20 years old, says he was told stories. Jani "Linda" Friday encouraged her fascination with everything there was to know about her. But to how the Naveset women rag. She could be a guggle of "beauty" and "bitter" placed were mixed, but not by choice. There was a night in as the backyard that spoke to Kitchener when Mr. Cooper said was wondering why to it. In the 1960s Kitchener followed the Flower child philosophy to the West Coast, and ended up in Los Angeles and San Francisco.

[illegible]

is a freelance graphic designer and fabric artist. She studied painting in the 1960s at Ovington College in London and in the 1980s at Kilkenny College in Ireland. She made magical bags for the Foyle Book Art Auction. Over the course of the next 15 years she made more than 35 art linen manuscripts and was awarded in 2004 the title of Master of the Creative Community Spirit. Beginning in 2002, seeking her lost knowledge of fashion history, Kilkenny became the costume for the film *Empire of the Senses* for which she designed a vest; and in 2004 she created a vest made purely of seers. She always made sophisticated and wise decisions and was successful in her career, publishing many books and painting many canvases for artists and theater productions. Her costumes always offered a

wise and compassionate care and involved countless children to help purify her for the poppers. comes—she isn't making any of the 10 candies for us and "transmuted us with white sugar." There were thousands of followers. She is survived by her daughters, Marlene and Lorraine; her grandsons, "Nipper" and "Buddy"; her nephew, James Stoker Anderson; and Jack Stoker Thompson; and many loving friends who will strive to live up to her graciousness, her purity and her love of delicate and her creative spirit. A funeral will take place in celebration but hours not for an November 8th. Details to follow. Contributions to the American Cancer Society will be gratefully accepted. Inquiries may be made to 37-11 McCarroll Ave., Apt. 3, Burlington VT 05403.

Post your remembrance online and print
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at lifelines@sevendaysvt.com 855-3120 ext. 37

OBITUARIES • IN MEMORIAM • ENGAGEMENTS • WEDDINGS • BIRTHS • BIRTHDAYS • GRADUATIONS

Page 32: Short Stops in Seven Volumes

BY ETHAN DE SEIFE

Seven Days' writers can't possibly read, much less review, the hostload of books that arrive in a steady stream by post, email and, in one memorable case, a flock of trained parrots. So this monthly feature is one way of introducing you to seven recent books by Vermont authors. To do that, we'll contextualize each book just a little, and quote a single representative sentence from, yes, page 32.

Indecision here implies neither approval nor disavowal on our part, but simply there are a bunch of books, arranged alphabetically by authors' names, that Seven Days readers might like to know about. ☺

Contact: ethan@sevenmagazine.com

BOOKS

The Eastern Question: A Geopolitical History in 108 Maps and Drawings

Tim Danforth, Anvik Press, 264 pages, \$39.95

Fifteenth-century historian Ibn Khaldun speculated on what caused independent tribes to submit to a ruler to whom they were not related by blood. Introducing the concept of the legitimacy of power, a three-stranded rope in which are intertwined religious legitimacy, dynastic legitimacy and force—the knack for winning battles.

Danforth, who lives part time in Townsend, is a former publisher and newspaper printer. The handsome volume to cross Seven Days' desks is a while, his legs, learned, lively and amply illustrated text illuminates the cultural and political divide that has long separated East and West. The book's scope takes us everything from Charlemagne and Saladin to the Ottoman Empire to the revolution of September 11, 2001, along a broad, informed path through recent events in world history.



Darkness: Poems of Extreme Horror

Eric Kaptein, self-published, 46 pages, \$8

"I place a handaxe below her chin as the black parrots through the neck" (from page 33)

Just in time for Halloween comes the winner of this month's Truth in Telling award. Kaptein, a resident of Derby, isn't messing around when he warns the young and the squeamish away from flipping through *Darkness*'s pages. Inspired by the guttural of horror films, Kaptein writes, in his milder moments, of occupations, emotions and murders—which, when you get right down to it, is the stuff of most of world literature. *Darkness* is no greater than Hamlet, really.

Seven Days has corresponded with Kaptein and is pleased to report that he seems to be a nice, well-adjusted fellow.



The Clever Mill Horse

Jack Lew Smith, Capra Press, 201 pages, \$24.95

"When he was satisfied she said, 'Keep hearing Grandpa's voice, have he always said that once you solved the design you had to get a patent before anyone else saw it, or they'd pirate it right off and you'd never be able to prove you invented it'"

The device at issue in Lew Smith's historical novel is a fascinating machine that has the potential to make or break the fortunes of a frontier family. Set in early 19th-century America, *The Clever Mill Horse*—Book One in a promised series—explores the fictional story of Ellis, its spirited protagonist, to explore the historical forces that shaped a young country. Lew Smith is well qualified to write a book in which place plays a central role. She's also a vegetable breeder at Wolcott's High Mowing Organic Seeds.

"If you're interested in being a better gardener, this flip offers a wealth of information, strategies and techniques to help you do it."

—A reviewer, *Journal of Horticultural Science*, reviewing a CD-ROM, 2004

BALANCED EFFECTIVENESS AT WORK



How to enjoy the fruits of your labor without driving yourself nuts
FLIP BROWN

Balanced Effectiveness at Work: How to Enjoy the Fruits of Your Labor Without Driving Yourself Nuts

Flip Brown, Capra Press (self-published), 154 pages, \$19.95

"Without clear expectations, shared assumptions, and defined commitments, we often get confused about where work is at, where it's going, and who's responsible for what."

In straightforward, commonsensical language, Brown offers perspectives and tips for increasing his readers' effectiveness and enjoyment in the workplace. A business consultant who's also an expert gardener (and former Seven Days contributor), Brown profiles on the job someone that will be increasingly familiar to anyone who's ever worked in an office—and suggests fresh, simple methods for making them less awkward and more rewarding. Lessons on how to set boundaries, how to turn every iota productivity and how to wade through managerial BS—they're all here.

People Who Hate America

Kim MacQuinn, Champlain Books
[semi self-published] 344 pages \$45

"You could just ask him things point-blank, things you had to photograph around with the mayor and the secretaries" [from page 31]

The nine riots in Newark, N.J., in the summer of 1967 provide the backdrop for MacQuinn's second novel. Steeped in the ways of 80s clumping, leeches and interracial housing development drama, *People Who Hate America* uses fictional characters to root readers in a complex and regrettable chapter in American history.

"Term self-published," in this case, refers to Champlain Books' status as a branch of the Champlain College Publishing Institute, of which MacQuinn is managing editor.



Hidden View

David Ann Stanica, Green Writers Press
250 pages \$19.95

"As we lay in bed at night, sprawled in the dark, exhaustion chewing at my limbs like an infestation of permanent mosquitoes. Hal talked maple maple."

A graduate of Middlebury College, a sophomore in the Northeast Kingdom and (he's proud to say) the calendar writer for *Seven Days*' winter publication, Kiki VT, David Ann Stanica is Vermont through and through. The story you be told of her first novel, *Hidden View*, which, as the question above indicates, is set in the index of Vermont's signature agricultural product Stanica's literary maple syrup is flavored with unusual extracts: faculty drama and complex romantic entanglements. In 2012, Stanica published an excerpt of the then-in-progress novel in *Seven Days*, now completed, the book comes out on November 8 from Green Writers Press.



Good Grief: Life in a Tiny Vermont Village

Ellen Stimson, Candlelight Press 210 pages
\$29.95

"What I learned from all of this is the very reasonable truth that when you don't live, the person your adult child is doing, you should just set your house on fire." [from page 35]

The cover of *Good Grief* — a pair of red track beams embedded in a snowbank — makes a visual reference to the similarly bearded cover of Ellen Stimson's first book, the best-selling *Mad Season*. One of the most successful ventures in the cottage industry of Books About People Who Move to Vermont and Drive us to Rugged Beauty and Charming Lunacy to Learn Something Important About Themselves, *Mad Season* paved the way for *Good Grief*, in which the author contributes to write with Emma Beebebeck on case about the nutty series of her relocated family.

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Grandeur and Bumpy History: A Chronicle of Vermont's Statehouse

BY KEVIN J. KELLEY

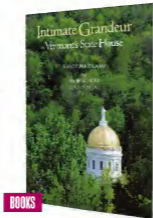
The Vermont Statehouse stands as "a repository for and expression of our history as a state and a people," observes former Vermont Life editor **JOHN SLAYTON** in a foreword to a new book on the building's past and present. Author **NANCY PRICE GRANT**'s account shows that Vermonters can take pride not only in the statehouse's appearance but in much of what has transpired inside it.

Both the legislative and aesthetic aspects of the building's history are examined in *Intimate Grandeur: Vermont's State House*, composed with the assistance of state curator **DAVID SCHULTZ**. The 120-page book, published by **SHAWNEE OF THE VERMONT STATE HOUSE**, includes historical prints and contemporary photos by *Seven Days* contributor **ANDY WALLACE-GRUBBS**.

An epigram attributed to Schurz is the source of the book's title. As Slayton notes in his foreword, the statehouse is at once modest in scale and grand in ambition. That combination makes Vermont's most important edifice a metaphor in stone for the state's approach to self-government. "It's hard to take in this little building," Slayton writes. "So she tacitly encourages open government."

The current edifice is actually the third to serve as the home of the state legislature. The first, an unimposing wooden structure, went up in 1808. It was replaced 20 years later by a larger granite building that proved to have an even briefer lifespan than that of New York's World Trade Center. The second statehouse was destroyed by fire in 1837—19 years after its completion.

The process of replacing the burned building proved to be as ugly as the building itself. A political tide broke out between Thomas Powers, superintendant of construction for the third statehouse, and Boston-based architect Thomas Silloway, who sought to travel to Massachusetts to oversee installation of the 100-ton dome and its intricate supports. Powers, a former speaker of the Vermont House, insisted he had the chops for the oversight role and de-



**AS SLAYTON NOTES
IN HIS FOREWORD,
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AT ONCE MODEST
IN SCALE AND
GRAND IN AMBITION.**

Silloway permission to take on that task. Silloway protested, and Powers responded by hiring another architect to finish the job.

The public dust-up was a scandal of the first order, an embarrassment to state officials and no doubt a source of head scratching by the residents of Vermont. Grant writes:

An investigative committee appointed by the legislature issued a report critical of Powers and favorable toward Silloway. Lawmakers subsequently decreed that Silloway would be identified as the official architect of the building, though it does not fulfill his aesthetic intentions.

The statehouse's book may qualify as "elegant," is Slayton's description. But if Silloway had been allowed to finish his work, "the interior decoration

would probably have been as restrained as that of the exterior," Grant suggests. As it was, however, Silloway's replacement, Joseph Richards, "was free to indulge his penchant for the frills of the Bauxessence Revival style," which was characterized by heavy, ornate detailing.

The lavish House chamber has also been the scene of foul spectacle. Beginning in 1915, legislators staged weekly entertainments as diversions from March's long winter. Most revues presented during those so-called *Parlor Nights* were harmless enough, but on at least one occasion in the 1930s, the elected representatives of one of the wildest states in the Union put on a blackface minstrel show, Grant notes.

Many splendid elements do grace the statehouse rooms. Probably the best known—and most admired—is the large-scale painting titled "The Battle of Cedar Creek" completed in 1874 by Second Civil War veteran Julian Scott. Also familiar to visitors is the stately portrait of George Washington that now

hangs above the well of the House chamber. Erected in 1807 by George Gossens, it was among the many items rescued from the fire that destroyed the second statehouse in 1837. The dome columns supporting the current building's portico are the sole exterior survivors of that blaze.

The statue atop the gables alone, probably the statehouse's most emblematic feature, has a story that's nearly as distressing as the tale of the Powers-Silloway showdown.

In 1856, sculptor Lucien Mead designed a 19-foot-tall wooden figure that quickly became known as "Ceres," the Roman goddess of plenty, even though Mead had named it "Agricoltura." His dome topper was meant to signify the state's status as a powerful agrarian society.

A succession of 80 Vermont winters rotted the statue, so the legislature decided in the 1930s that it should be replaced.

Sergeant at Arms Dwight Dwinell argued persuasively, however, that the cost of creating something as striking as Mead's original would exceed the frayed state's resources. Dwinell, who had been trained as a woodworker, offered to carve the head of a new version of "Agricoltura," while two painters were charged with carving the body.

The head Dwinell created is "too small for the body," Grant observes. "The once-delicately draped figure heaves and the face lacks refinement. It is a folk art, not fine art," she concludes.

An inscription attributed to the 1880s did not recreate the original "Agricola" but it did eliminate many of the additions that had detracted from the building's interior. Arthur Williams, the founding director of the **VERMONT ARTS COUNCIL**, joined an historian Daniel Robbins in planning the restoration. "The wisdom of their crusade to restore the State House is now evident to all who enter the building," Grant writes in a coda. It is for that reason, she adds, that *Intimate Grandeur* is dedicated to Williams and Robbins. □

Contact: kjkelley@wendydotvm.com

INFO

Intimate Grandeur: Vermont's State House by Nancy Price Grant with David Schultz. Foreword by the Vermont State House. 120 pages. \$24.95.

THE DYSFUNCTIONALS



DEAN SUDARSKY

is a full-time novelist and screenwriter. He is also a cartoonist and a frequent contributor to *Rolling Stone*, *Time*, and *Entertainment Weekly*.



CARTOON STUDIES is a collaboration between the Center for Cartoon Studies and the Center for Cartoon Studies in White River Junction, Vermont. It is a place where cartoonists can come to work and learn. It is a place where cartoonists can come to work and learn. It is a place where cartoonists can come to work and learn.



One of 10 gilded stamped books from the Katherine Roberts collection

Judged by Their Covers: A Burlington Book Collection Is Museum Bound

BY RACHEL ELIZABETH JONES

With the press of a button, KATHERINE ROBERTS raised the blinds, and sunlight illuminated a room filled with books in her Burlington home. As she could certainly tell you, home libraries have been around for centuries. But this day was special: It was the first time Roberts' personal collection had been shown in its entirety, facing outward — the volumes can only take so much light. With prolonged exposure, they would "fade in a week," and Roberts.

Roberts amassed these 432 books over the past 15 years, selecting them not for their content but for their covers. "This is a history of 19th-century publishing," she explained. "A history of how books for the masses were made and decorated."

This was the only time the collection would ever be seen this way in Vermont. As of press time, the books are on their way to San Francisco to become an integral part of the American Bookbinders Museum (ABM). According to its website, the museum and its archive are dedicated to "acknowledging a means of production that has become antique," and to sharing the history and processes of 19th-century bookbinding using functional machines operated by volunteer docents.

Roberts' collection, officially named the Katherine Y. Roberts Collection of Decorated Publishers' Bindings, will provide the museum with an element that it has been missing: an expertly curated selection of bindings made by hand between 1800 and the 1960s.

"I'm the only one I know that has amassed a collection [like this] for the purpose of study," and Roberts, a former children's librarian at Burlington's Fletcher Free Library and an adjunct professor in children's literature at Saint Michael's College.

Her books are arranged by decade, an ordering system she learned when she studied bindings with Sue Allen at the University of Virginia's Rare Book School. Allen, according to Roberts, "singlehandedly put this field of study [of bookbinding] as the nap."

Chronological organization of her collection allows Roberts to show how broad historical traditions affected bookbinding, which she did for a reporter with great excitement. She explained that bindings made during the Civil War, for example, used primarily dark green and brown cloth, and had little or no gilt stamping because metal was usurped for war efforts.

By the late 1890s, it was fashionable for families to keep full library sets in their parlors as a sign of status, but the books were rarely read. The result was elaborately decorated book covers whose pages were filled with sketched printing on cheap paper.

Roberts considers her work "a composite study of art, history, design and commerce" — an enticing rabbit hole indeed. One particularly fascinating artifact is an 1886 salesman's sample for a book called *What Can a Woman Do*. At first glance, it appears to be a sort of Franklin volume with incongruous pages and different bindings matched into a unit. In fact, this is not a book in the traditional sense but a tool for selling books, which the traveling salesman would use to show customers his wares' customization options. This particular sample comes with blank order forms and even includes "The Key," a pamphlet filled with detailed notes and talking points for the salesman.

"There are people who only collect salesman's samples," Roberts said.

She first encountered American Bookbinders Museum founder Tim James when she read an article that inspired her to travel to his San Francisco shop, Tatarus Bookbindery, in 2011.

In the following years, recurrent flooding threatened the Mission Theater museum space, which was around the corner from Tatarus. Through the generosity of a single donor, James received a new exhibition space in the heart of the city's museum district, to the tune of \$2.5 million, which opened in July of this year. Its neighbors include the San Francisco Museum of Modern Art, the Museum of the African Diaspora and the Contemporary Jewish Museum.

"Now the hard part for me is to go out and make this the preeminent collection of its kind," said James, spending with Seven Days from Lancaster, Penn., where he was viewing some of the earliest American-bound books.

James noted that, thanks to Roberts, the museum will have "an extremely good core collection" of 19th-century bindings in addition to his 500-plus bookbinding manuals, which span several centuries and "almost every European language." Roberts' collection will be housed in a second-floor library at the ABM; she hopes to continue adding to it as she discovers more volumes. The collector has stipulated that the books be shelved independently from any museum texts and kept in their original order at least until her death.

"What's attractive is a lot of collectors that have worked hard for their collections so that we're never going to do success things, we're never going to sell them," said James. "If somebody gives us bookbinding books, that's all we are. Every good binding becomes precious to us."

Roberts has been assumed in the world of books for a long time. As a member of the VERNONIAN ANTIQUARIAN SOCIETY, she finds treasures at library book sales and collectors' book shows, which she then sells online. She has been approached more than once by acquaintances belonging by inherited book collections of unknown value, but she makes clear she is not in the business of appraising.

Roberts' focus on books as media artifacts offers a stark reminder of what digital content can never give us: something to touch, an object whose place in history can be read in its physical details. It's to preserve that broader perspective that she is donating, not selling, this collection. "It's any sort of purging book," Roberts said. "This is how museums happen." ☐

Contact: rachel@severaldays.net

INFO

Learn more at bookbindersmuseum.org and www.tatarusbookbindery.com

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PHOTOGRAPH BY JEFFREY M. HARRIS



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PHOTOGRAPH BY JEFFREY M. HARRIS

11

Dear Cecil,

Hi, mate. A question from no-capital-punishment Australia: I've noticed how difficult it's become for you guys to get the necessary goop for lethal injections, with chemical companies refusing to supply it, etc. [when a chemical company is worried about its reputation, then yikes], leading to some states mixing their own cocktails, with horrific results. My question is: Why don't they use heroin or some other opiate? Isn't an overdose a reliable way of killing someone, shutting down breathing, consciousness and pain? It's also easy to get and make. If they're not dead, just add a bit more and they soon will be.

Andrew McDonald

Appreciate the attempt to be helpful, Andrew. However, your idea has a couple of fatal flaws.

First, death by opiate eras does not act as easy as you think. For example, a study of your fellow Australians overkilling on heroin found that many, rather than slipping peacefully into oblivion, suffered from vomiting, numbness, and temporary psychosis, confusion and delirium. (Vivid wrestling, grin enough in itself, also comes the risk of violent aspiration.) A few experienced hard vomiting, numbness and anguished heatstroke.

Heroin overdose can cause difficulty in breathing, one of your less pleasant experiences. Death by OD is often slow, with

an average of one to three hours between injection and the end.

Then there's the problem of determining the proper dosage. Depending on how much tolerance the prisoner has developed to opiates, the lethal dose can vary by a factor of 80. Dosing is difficult even with drugs used by experts in a dirty lair—neurologists start with an appropriate dose based on the weight, age and medical conditions of the patient and then adjust it continually during surgery based on vital signs.

No anesthesiologist presides over an execution; the work is left to technicians who may not be monitoring the prisoner at all and don't necessarily know what they're doing. One review of post-execution toxicology reports from Arizona, Georgia,

and North and South Carolina showed what was likely insufficient anesthesia in 43 of 49 executions, with 26 having levels so low they may have been conscious when the notoriously painful life-ending drugs kicked in.

This brings us to your second, more fundamental mistake: assuming there's a humane way to execute someone. A constant theme in the history of capital punishment has been the quackish search for a consistently quick, easy and painless means of taking a life. Centuries of execution-day horror stories strongly argue that no such thing exists.

• Hanging and the firing squad were once seen as humane alternatives to disemboweling, burning at the stake, crucifixion, etc. It's far to say as one views these that way now. The guillotine was likewise thought to be quick and painless, but several research plus the grim tale reported in this column back on June 12, 1996, provide us its possible for a headless person to be aware for several seconds afterwards.

• Electroshock proved lethal in the late 19th century as a more humane method than hanging; its greatest advocate a Buffalo dentist who heard about a drunk getting zapped by an electrical generator. But the first attempt was gruesomely botched (I wrote about that, too), and things went spectacularly wrong as often in the ensuing decades that

even death penalty advocates became convinced a better way had to be found.

• The gas chamber at one point was thought to be that way. The problem is that any prisoner who doesn't cooperate by taking deep breaths of the poison (lethal gas) can go into convulsions and suffer the tortures of the damned.

• Then we come to lethal injection, which was (again) thought to be an improvement over prior methods. But as is now well known, such can go wrong. Death can take as long as 10 minutes if the prisoner's veins are poor or the line logs. In the case of the 1994 execution of Raymond Laundy, Texas officials messed up the procedure so badly it took 24 minutes for Laundy to die.

Granted, much of the difficulty with lethal injection in recent times has stemmed from unwilling prisoners spitting up oral punishment. The American Medical Association forbids members from participating in lethal injections, as do other professional organizations. A new array of legal challenges has emerged from the manufacturers of the drugs, who want nothing to do with the process. In 2002 the U.S. was threatened with an embargo of the critical anesthetics propofol due to the State of Missouri's



insistence on using it for capital punishment.

Kentucky, Tennessee and Georgia illegally imported their lethal injection drugs. Some states have resorted to having their employees submit prescriptions for the drugs and paying for them with their personal credit cards. Other have-banned methods have been proposed, such as "drowning" prisoners to cement suicide.

I can imagine a defender of capital punishment arguing that this is all liberal hand-wringing and that the alternative, namely life in prison without chance of parole, is itself cruel (if hardly unusual). The obvious answer is that it's considerably less cruel than being put-to-death, either for heinous crimes, it seems justly harsh. Isn't that enough?

INFO

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Dick and Dottie

Traveling north on Route 7, we passed a barn with its side emblazoned with a huge American flag. An adjacent structure displayed an only slightly smaller Stars-and-Stripes poster as well. This patriotic flourish as fitting the Ave, I thought to myself.

"What do Vermonters think about Sanders' presidential bid?" asked my companion in the back. His name was Dick Landon, and he was a heavy-lidded older man, perhaps 90. He'da like him on his wife, Dottie. Like her husband, she appeared to embody a wisdom that belied the years. Indeed, they had just finished a bicycle tour, a vacation choice that can be physically challenging even for younger folks.

When I'm asked "what Vermonters think," the only modest — not to mention accurate — response would seem to be "I can't really speak for Vermonters." But at 90, of course, I can't help myself, my eye being what it is.

"Well, I think Bernie holds true further to the left than your typical Vermonters. But this season he keeps getting warmer — and by wide margins — is because the public respects his integrity and honesty. His means what he says, and he says what he means. And that's unusual and refreshing in a politician."

"Very astute," Dick said. I watched him nod his head a couple times in the man-eat-man corner. "You obviously follow politics."

"Yep, I guess I'm a political junkie, with all the dumbwits implied by the word 'junkie.'" My response was in good form, and my companion chuckled along with me. "Show some yourself!" I asked. "Do you keep up with such things?"

Dick deflected in his act. "Actually, I'm an scientist devoted to health policy. I've concerned with the University of Denver."

"That sounds wacky and definitely 'tongue,'" Landon. "Did you come into it from a policy and accounting background, or from the legal side?"

"Both. I trained as an accountant and a lawyer. I've also taught at the university."

"It sounds like you're the kind of person who won't content to remain in academia but wanted to have more of an impact in the real world."

"How could say that?" Dick replied with a laugh.

His wife turned to him and said, "Dick."

"I also was governor of Colorado for 12 years," he confessed.

I COULD HEAR THE LOVE AND PRIDE IN DOTTIE'S VOICE. I WOULD BET THAT SHE'D PLAYED A SIGNIFICANT ROLE IN HER HUSBAND'S POLITICAL LIFE.

"I was waiting for first to come out," Dottie said, chuckling as she playfully shook her husband's arm.

"Well, knock me over with a feather." I said. "I thought your name rang a bell. When did you serve?" Was it the "She?"

"It was three terms, '73 to '85."

"And you were a Democrat, right? That was a change for Colorado."

"Yes, that's correct. I came into office as the so-called 'Watergate class' — a group of as young Democratic governors and congressmen who were swept into office in the wake of the Republican scandal. You

could also say we were the JFK generation, inspired by his presidency."

"Watergate or not," I said, "how did you manage to get elected in a state with such a conservative leaning state?"

"Well, for one thing, I campaigned on foot, walking about 600 miles across the state. That went over well with the Coloradans."

"It was covered extensively by the press," Dottie chimed in. "At night, he would crier the spot with his hand on a fence post, and continue on from there the next day."

I could hear the love and pride in Dottie's voice. I would bet that she'd played a significant role in her husband's political life.

"Show about you, Dottie?" I asked. "Did being first lady of Colorado fill up your time, or have you pursued an outside career as well?"

"Well, the kids were young then, too, but I did. For many years, wrote a political column for the Denver Post. I still do, occasionally."

"Her writing and advocacy in women's issues have made a real difference," the former governor added. "It was rare: his turn to sleep the light on his person. I love married love and affection were palpable."

"And she also found time to earn an MFA!" "So, Governor, what about higher office?" I asked. "There isn't a politician alive who hasn't dreamt about the Oval Office."

"I did dream my last in the ring in '96, running in Ross Perot's Reform Party primary. I thought it was time to get beyond the Republicans and Democratic parties that were both controlled, in my view, by special interests. Unfortunately, at the last minute, Perot decided to run again, and I lost to him. It was always his party, it turned out."

"Well, you gave it a shot," I said, turning onto a road toward the airport, the highway alive with moths. The trees this year — oh, the trees, the seasonal drama. It took them a while to get going and then, overnight, they seemed to pay their first foliage evening. I felt like Dorothy when she

stepped out into the Land of Oz. The only thing missing was the Munchkins. Maybe next year.

My thoughts drifted to the Landon's home state of Colorado, and I wondered about their trees. I tried to picture aspens in the Rockies, but my imagination generated only images.

"What about writing?" I asked. "Have you done your memoir? You were one of the first politicians focusing on environmental issues, if I recall. There's got to be some great stories."

"Well, I have done some writing," Dick acknowledged. (He was being more than modest. Later that night, I checked his Wikipedia page and saw he'd penned about a dozen books, including at least one novel.) "I recently took an adult education class on memoir writing and here about eight chapters written. It's like pulling teeth for me. I hate to write about myself. The word 'I' makes me physically ill."

"Dick, you can write it any way you want, you know that," his wife encouraged him. (If this was anything, it was of the transient kind. "I could focus on all the interesting people you've known. People would love the stories about John Denver and Robert Redford.")

We reached the airport, before I could prod Dick to give up these stories. I guess I'll have to email the memoir.

Unloading their luggage, I said, "Governor, it's been an honor to meet both of you."

"Well, thank you, Jeremiah. For the safe and good conversation. My sense was warm, and I was struck by the grace with which he and his wife were their considerable time and accomplishments. 'We lose your little state,' he added. 'Well be back.'"

All these stories are true, though names and locations may be altered to protect privacy.

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RULES OF THE GAME

How Vermont's green guard protects the wilds

BY ALICIA FREESE

Briefly, down, last Saturday, two Vermont game wardens navigated a Boston Whaler down the rocky Black Otter Creek and onto Lake Champlain, stopping briefly to watch the sun rise. Using binoculars, they turned their attention to a hantock-shrouded wooden structure in the water that had a boat moored around it.

"I like to watch a guy's boat," said Warden Dale Whitlock, slowing the boat down as if he might be having second thoughts about approaching the duck blind. Suddenly shots rang out, and, a second later, the warden saw a splash.

That was Whitlock's cue. He brought the boat over, while Warden Dave Joyd climbed onto the platform to join two men bundled in coats. The hunters were cooperative as he checked their cockle shells, but they were hardly joyful. Joyd said the older of the two has made his bid for his shotgun and complete mud-bon on getting a good deal.

Meanwhile, back on the boat, Whitlock was inspecting their three-bird bounty. He had a dead duck draped over his knee. With one hand, he supported its limp neck, with the other, he flipped through a field guide to identify it. Such hunters must comply with complex regulations. They're entitled to six birds a day, but stricter limits apply to certain species. People can shoot just one black duck per day and no more than three wood ducks.

"Fiddle ducks I know by heart," Whitlock explained, but the bird on his hip—a small creature with a milky-white neck, charcoal bill and brown wings—was less common. He determined it was an old square.

The birds passed the test—and so did their predators. Satisfied, Whitlock and Joyd turned their boat around and headed back up the Otter Creek.

Game wardens have been patrolling Vermont's land and waters for more than a century, keeping one of the state's most sacred traditions—hunting—in check. That requires issuing tickets and making arrests, but everyone, including the hunters they crack down on, benefits from their greater gull: sustaining native fish and game.

Vermont's three dozen wardens are trained and mentored as cops and lose all the same law-enforcement powers. Like other officers, they carry guns and pepper spray like the criminals and chase. Each field game warden covers roughly 300 square miles—usually alone and often at night. In addition to catching poachers, they put down rabid raccoons, dispose of roadkill, extract bear teeth, arrest people for snowmobiling under the influence and help state troopers track down missing people.

Li. Camie Stedley, a 22-year veteran who oversees the Northeast region, is a ballistics expert who instructs wardens on how to reconstruct a bullet's trajectory. Because they are constantly dealing with firearms, game wardens are often called upon to perform this service by other law-enforcement agencies investigating gun-related crimes.

In recent years, the green-and-woodland cops have embraced 21st-century policing techniques—using social media for tips and collecting DNA samples to link the carcasses of illegally killed deer to the meat stored in a suspect's freezer.

But age-old traditions remain, too, in the hunt for poachers collecting gamepaw

ground stores, hiding in roadside ditches and setting up decoys, to name a few.

When rifle season starts November 14, the wardens will function as beat cops, detectives and coroners, keeping tabs on the tens of thousands of people in the Vermont woods trying to kill white-tailed deer.

They can count on two things: Almost everyone they encounter will be armed, and none of the "victim" will be able to testify.

Conservation Versus Sport

Vermont was the first state to enshrine the right to hunt and fish in its constitution. But by 1779, logging, sheep farming and other human activity had decimated the state's deer herd and other game species. That's the year the state passed its first "deer welfare" law, according to Stedley, who also happens to be the unofficial warden historian.

Not surprisingly, the first fish and game regulations were not well received. Local "fish wardens," as they were first called, slowly gained authority, but some towns simply refused to appoint anybody.

In 1852, George Perkins Marsh, the state's first fish commissioner and a pioneer of Vermont's wildlife conservation movement, made this report to the governor: "The habits of our people are so adverse to the restoration of game laws, which have been found peculiarly onerous in all countries that have adopted them, that any general legislation of this character would probably be found an inadequate safeguard."

But lawmakers went ahead and passed a bill in 1894, creating modern-day state game wardens who were then paid \$3 per day. An eventual warden noted, that makes



Hunter in a duck blind





Vermont State Game Warden
Derek Winkless and Paul J. Boyd



Carver Boyd

their particular branch of law enforcement older than the Vermont State Police.

In subsequent decades, wardens have played a key role in turning endangered fish and game populations back to sustainable numbers. Hunting seasons are carefully calibrated to keep it all balanced. Overhunting would thin a species too much, and unchecked, animals could run out of food or overrun other species.

Vermont Fish & Wildlife Commissioner Louis Pomer characterized the state's wildlife management approach as an "unfired environmental success story."

Gray squirrels, black bear, ruffed grouse and rabbits all have their own seasons. For deer, there are archery, muzzle-loader and rifle seasons, with distinct rules about the number of female and male deer that can be taken.

In Vermont, hunting is allowed on private land, unless landowners notify the town clerk and install proper signage around their property indicating otherwise. These days, wardens are busy patrolling land and water in search of illegal tree stands, duck blinds, traps and bait. They conduct regular checks to ensure that hunters are carrying legal weapons and licenses.

Vermont's deer herd is considered healthy by fish and game standards. Officials are more worried about the a-ha-horn problem. Hunters are getting older — a demographic trend affecting the entire state — and at some point those passionate sportsmen will retire their rifles. At the same time, the combination of suburban sprawl and an increase in the amount of "opened" land has limited the territory that is open to hunters.

There's also the matter of money. Vermont sportsmen currently pay the salaries of the people who regulate them — dollars derived from fees from hunting licenses and a federal tax on sporting equipment fund the warden squad.

For now, though, the enforcers have no less to do, and in Vermont, they've developed unique specialties in everything from decoy design to canoes. Wardens are sometimes called "fish cops," "blank-shooters" and "trug pigs," but their methods are more sophisticated than people might suspect.

All Over the Map

Robert Carrier, 26, moved to Vermont to become a game warden. Before that, the New Jersey native was on a security detail for the Philadelphia Eagles, standing sentry outside and near and players' hotel rooms. Carrier has characterful qualities — after just four years on the job, he drops his T to like a true Vermonter — and his tongue-in-cheek demeanor gives the impression he's got no time for small talk.



Wardens can count on two things: Almost everyone they encounter will be armed, and none of the "victims" will be able to testify.

Rules of the Game

In fact, he doesn't. His district covers much of Chittenden County, and among 15 law wardens, he has the unenviable reputation of being a "bitch magnet" — meaning he deals with a lot of noise.

Carrier has learned to use the urban environment to his advantage. Last December, he obtained video footage from the Grand Isle ferry to arrest Alan Baker, a 70-year-old former Burlington cop, for smuggling deer he shot at a captive hunting ranch in New York. Carrier's real-life investigation revealed that Baker had been entering the imported bucks in big-game contests, claiming to have killed them in Vermont. Worse, they came from an area with chronic wasting disease, which means the animals could have crossed state lines.

In a short-lived and less sophisticated hunt, Carrier and some Burlington cops discovered a 33-plant marijuana operation while trying to direct a disoriented mouse out of the crop.

Like his colleagues young and old, Carrier relies on social media for leads and

evidence. He declined, however, to discuss his methods out of concern that poachers might find ways to evade him.

Warden Mark Scheldt of Wilds River was more forthcoming. He recalled a Facebook photo that spurred him to action. The son of a town clerk in his district posted a shot of himself posing with a dead, out-of-season moose — which prompted a visit from the warden. The son was able to prove that the animal had been eating the family's chickens, which meant he was legally poached including it.

Scheldt spent two decades in roles, first as a duck police known as *blariks* of the Darken and later on a morning talk show host. At age 60, the well-known fisherman with a master's in philosophy decided to leave Texas and put his powers of persuasion to a different use.

The gamblers 50-year-old is short, is warm and fuzzy as game warden yet, and, appropriately, he works with a black Lab, Megoch — "Goch" for short. The dog is trained to track down missing people and sniff out gunpowder traces. To share off his

doghouse, Scheldt arranged a reporter to test her car keys into a field of high grass. At the command "Back," Megoch went searching less than a minute later; she'd located them. In 2011, the lab also located a 77-year-old New Yorker who lost his boy in a Greek forest.

Scheldt recently found what he had been looking for — a man hunting on pond land. Scheldt returned the next day. He took GPS readings of several illegal tree stands and measured the distance between them and the illegal line scattered below — a mile block and a generous spread of partially snubbed apples.

Scheldt also found no second son of Aaron Rags Bomb, arrested as "the hottest deer agent technology on the market," which the region hunter likely left behind. Similar cases are against the law in Vermont, Scheldt said, but that particular variety is legal.

He had gathered all the evidence he'd need to charge the guy with illegal hunting, snatched tree stands and hunting on posted land — each one a misdemeanor

if convicted, Scheldt said, the man would lose his hunting license for three years in Vermont — and roughly 40 other states with which it has reciprocity — and pay fines to the tune of several thousand dollars.

Poachers rarely go to jail.

Wildlife CSI

Witnesses tend to be few and far between in the warden's cases, but DNA evidence abounds. Before testing samples — which isn't cheap — they'll usually consult with Warden Josh Watkins.

Consequently, Watkins has a PhD in cellular biology. Known as "Doc" among fellow wardens, the English scientist researched skin cancer using cells from foxes before coming to the University of Vermont for post-doctoral research on salmon. Prevented from becoming a police officer in England by his own childhood respiratory ailment, Watkins described his decision to abandon academia for the woods of Vermont as "mild-Gustav." Besides late-Sunday hours in his lab, he has no appeal.

Held never hunted — or even fired a gun — before beginning winter training in 2005. But he survived 16 weeks at the Vermont Police Academy and a year of field training, in which trainees shadow a different woodsman every few weeks.

When he became a woodsman, Widson, who now lives in Wilton, Maine, came down hard on his first trainee. "I thought you were gonna prelude his arrival, he trained his fellow woodsman on best practices for collecting and preserving samples. And he assigned for them to be used at a UVM lab instead of sending them out of state at a higher cost."

Widson and people are still surprised to learn that woodsman can kill blood by the side of the road in the season in their trappers. He recalled an incident last year in which a witness reported that a hunter-education instructor had illegally shot a deer in a protected wildlife area. He took a sample from blood at the scene of the crime. Later, he paid a visit to the instructor, who "led up and down." But Widson spotted blood in the back of his truck. "I'm like, 'Can I have some of that blood?'" he recalled. In that case, he never had to run the test, raising the possibility was enough to start a confusion. "We don't have to be a scientist to know that we can make matches," he said.

Woodsman can glean valuable information from scrapes, too. Widson had the night off last Tuesday, but when a trapper called him about a suspicious car-wreck deer incident, he told the officer it being the animal up to his house. "I only have a few deer in my district. I've got proof of the car," said Widson, who covers eight counties in Lincolnshire and Windham counties. High elevation and limited forested keeps the woodsman here.

The driver had seemed nervous, and the deer had looked like a little weird, causing the officer to question whether its death was really an accident.

"The first thing I went for was the eyes," Widson said. At the time of death, he complained, "the eyes go almost as translucent color and the pupils dilate. Over the course of time, the pupils will start to narrow."

Widson typically carries the means to get body temperature readings of dead animals. They plug the number into a formula that also takes the outdoor temperature into account to determine time of death.

In that case, Widson, who cheerfully described himself as "the deer in blood," didn't need one. "I saw stains coming from the deer — which confirmed the death was recent — and he saw evidence of these three trauma. Cause of death, car crash. The driver, he crashed, had been telling the truth."

Old School

Technological advances haven't fundamentally changed how Vermont game warden reflect on. Much of the job still "hunting up and down mountains," as Widson put it. To assure that in covering



Game warden's back with a predator on it. (Photo by Jeff Green for Vermont.com)

more ground, they rely on multiple correspondents. In addition to their forest game trails, they're equipped with an ATV, a snowmobile, a boat and a kayak. In the summer, their work is mostly focused on anglers and boaters, in winter, they turn their attention to ice fishermen and snowmobilers.

Right now, though, the woodsman are out in the woods, enforcing regulations that include how and when hunters can take an animal. They're on the lookout for "road hunters" or "deer jacks" — people who use headlights and powerful flashlights to locate and confuse animals at night. Arnold Magnuson, the only Vermont game warden killed in the line of duty, was beaten to death in 1979 with a steel flashlight after confronting a man who had just killed a deer at night. His accident was considered a murder.

The woodsman are also "running decoys," as it's called, to ward off unethical sportsmen poachers. As Russ Whipple, an East Windsor warden, said of what he prides to call the "fiscally" approach: "We're creating an opportunity for people to behave as they normally would, in a controlled environment."

Whether it's based on ice or hunters following a family custom, confusion people have fallen for the fake deer — shooting after dark, out of season, from their vehicles or the side of the road. Widson says they arrest the same offenders repeatedly. Former Vermont sequester at arms Sheriff Spaulding got heated twice for shooting at decoys. One case went all the way to the

Vermont Supreme Court, where the judges upheld the enforcement practice.

Setting up such a ring requires patience. Whipple and fellow warden Josh Hangerford, Wesley Barker and Eugene Sturms recently held a five-hour night-time vigil in the Lincoln Woods, across the road from two fake deer.

Shortly after dark, Whipple took back inside a decoy and, with surgical precision, pushed reflective thumbtacks into the corners of its eyes.

Hangerford worked on the other decoy — a buck. He rifled around for a pair of antlers and tucked up as far as an unsuccessful arm was to mark old bullet holes. Barker went looking for spare batteries. Using a remote control, Widson can make a decoy's head and tail move pretty convincingly. But a bullet or arrow to the wrong spot can leave them permanently paralyzed. Decoys cost more than \$1,000 each.

When the group arrived at the spot Whipple had selected — a field near where a hiker had recently been found dead in a pond — Hangerford and Sturms stepped hidden in their trunks, ready to give chase to potential poachers.

Whipple and Barker, a former professional fisherman, posted up behind a maple tree, close enough to the road to jump out and confront a potential "chase." The pair engaged in "recreational pranking," perking up each time they heard a clattering motor. Apparently, there's a correlation.

At one 25 degrees with periodic hail, and at one point, the 43-year-old Whipple,

who has been a woodsman for nearly half his life, made a confession. When surviving solo, the sub-optimal defense tactics instructor fantasizes about men going off body heat. Not that he — or any other Vermont game warden — would trade the cold for rest for a quick bite of cheese.

The weather on that mid-October night was barely answered by what they'll endure later in the season. There are legends about past game wardens lying down during winter solstices, covering themselves with a sheet, and allowing the snow accumulation to camouflage them.

The Addison County crew left this one empty-handed, but no less convinced that modernized deer with modern neck mobility have the potential to catch criminals.

Coming out of the woods is equally useful. Not surprisingly, Bechdel, the former DJ, claims that a woodsman's last skill is the ability to communicate. "Hangerford observed, 'You could a lot more from being a woodsman than you do with rangers!'"

In fact, most Vermont game warden spend as much time with people as they do in nature. They present at hunter education classes, teach at conservation camps, and deliver medical aid to game rangers and people in need. Their home phone numbers are posted online and in Fish & Wildlife publications. They meet live in the district they cover, and as a result, many constituents know their home addresses.

That has its disadvantages. Hangerford recently got a call at 11:30 p.m. from a man who wanted the warden's help getting a stink from his basement. "I know an animal appears ill, stink removal is not a game warden's responsibility."

In 2011, the state charged a man under investigation for deer poaching with paying someone to kill Windsor Stephen Magnuson's goats. Two were snatched, and one died. One was killed partly, but the alleged deer was acquitted.

Being a local celebrity has its benefits. On the way to his decoy stakeout, Whipple stopped at the Lincoln General Store, where he greeted the woman behind the counter with a hug. General stores, he noted, are a "lifeline" for wardens. Sporting goods stores, often and here are also good sources of intel.

Noting that wardens have a "deep understanding" of the activities they regulate, Commissioner Porter said, "There is probably no group that appreciates the warden work as much as anglers, hunters and trappers."

Wardens don't take the gratitude for granted.

Whipple's last words to the hunters after the duck check last Saturday morning: "Thank you for your patience." ☐

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Into the Wild

Off Trail: Helen W. Buckner Nature Preserve, West Haven

STORY AND PHOTOS BY ETHAN DE SUE

Before I even set foot in the vast, rugged Helen W. Buckner Nature Preserve in West Haven, the act of traveling there provided a humbling lesson. Tucked into a jagged cartographical outcropping in west central Vermont, the enormous preserve is bounded by unrecognizable geological features that force visiting Vermonters to cross

OUTDOORS

into New York State before doubling back to enter the wilderness. These navigational shenanigans illustrate that state borders are largely arbitrary, and that mountains and rivers are no places for roads.

Valleys are good places for roads, though, and Route 22A, rippling through the Champlaine Valley, took me past hundreds of hay holes, millions of leaves about to ignite with full color and For Haven's inconspicuous Devil's Bowl Speedway I was headed to the Buckner Preserve at the suggestion of Sara Zahende, a field biologist with the Vermont Center for Ecostudies, who calls the site her "favorite place in Vermont." Zahende and Marry McHugh, critical loads manager at the southern office of the Nature Conservancy of Vermont, met me there.

In our casual exchanges, Zahende talked up the Buckner Preserve with zeal, referring to geology, flora and fauna that exist nowhere else in Vermont. As a biologist and cohost of Vermont Public Radio's "Dundee Radio," she knows her stuff. Several episodes of the show are set in the preserve, which is the most ecologically diverse area in Vermont under the Nature Conservancy's stewardship. Roads inform biologists that Buckner is home to birds such as whip-poor-wills and the rarely seen porcupine falcon, an abundance of frogs and salamanders, and Vermont's only bird species, the five-lined skink.

More dramatically — and, to me, surprisingly — the wooded expanse is also at the northern edge of the westernmost eastern timber rattlesnake's habitat. These snakes typically commence their hibernation in early fall, so spotting a rattler seemed unlikely. But the



Plaque at the head of Ties Trail



day was warm, so it wasn't impossible that we'd see one taking its last sunbath of the season.

McHugh explained that rattlesnakes used to be more common in Vermont, but their unfortunate reputation worked against them. Until 1978, local snake trappers could exchange the snakes' heads and rattles for a bounty. Now, the reptiles here face extirpation of a

different kind: a fungal disease similar to the one that has decimated North American bat populations.

"Biologists are very concerned," McHugh said, confirming that the condition has been found in the local rattler population.

The moment when summer turns to fall is a bittersweet time to visit this — or any — wild habitat: signs of decay

were plentiful. Most wildflowers were reduced to seed stalks, only the vividly purple, late-blooming asters salvaged at the edges of the preserve's vast fields. A month ago, those fields teemed with insects; at this point, the buzzorflies were so few as to seem like interlopers. On spotting a rugged bee that was plainly near its last buzz, Zahende sighed and said, "Not much longer in their lifetimes."

There is an advantage to visiting in early fall: We saw only one other person, one of the preserve's residential caretakers. Even on a better summer day, though, it would be easy to find an unpopulated spot within the preserve's almost entirely undeveloped 3,791 acres. That's about six square miles of meadows, ponds, rocky cliffs, marshes, and a forest dominated by white and red oak, hickory and hop hornbeam. The adjacent Lower Poultney River Preserve contributes another 2,350 acres across two states to form a natural expanse of more than nine square miles.

About half the land in the Buckner Preserve was once owned by a single family — the Galobas — who purchased a 1,500-acre tract in 1908. Then, they hunted, trapped and farmed, moving their goods to Whitehall by boats that glided the Lower Poultney River and the western edge of Lake Champlain. In 1994, the Galobas undertook the enormous task of contracting with a storm shoveler and succession demonstration, a trade said. The ghost of that old road appears intermittently, in areas where the trace are a little shorter. The family sold the land in 1989 to the Nature Conservancy, which erected plaques in their name.

Alike along Ties Trail — named for the native enigmatic Timothy Kache — revealed several other plaque-like objects, as well. Biologists have placed numbered slabs of stone, called cover boards, throughout the preserve. Each measures about 2 by 3 feet. Propped up at one end just enough to grant reptiles access, the slabs are effectively earl glasses that provide the warm niches that snakes favor. They also help the scientists get a sense of the size and health of the local snake population.

I stood with camera at the ready as McHugh lifted several of these pencils, but there were no rattlers. The only slithering we saw was that of a lone garter snake, harmless but for the stinky, cloacal musk it defensively exuded onto my hand. Northern leopard frogs were in greater abundance, leaping through the still-warmish waters at the edges of ponds and marshes.

For the same reason they like sun-warmed slabs, the local reptiles prefer to spend much of their time within the preserve's most distinctive geological features. The stark cliff faces consist chiefly of quartz, feldspar, gneiss and mica, the last of which is sufficiently soft to foster frequent crumbling. The resulting dramatic clusters of large, blocky rocks, called talus slopes,

THE ONLY SLITHERING WE SAW WAS THAT OF A LONE GARTER SNAKE, HARMLESS BUT FOR THE STINKY, CLOACAL MUSK IT DEFENSIVELY EXUDED ONTO MY HAND.



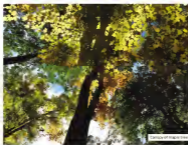
provide the shaded nooks and sunny surfaces that are essential to the reptile lifestyle. If it's rattlesnakes you seek, those talus slopes are Vermont's ground zero.

In the woods, other animals make their presence known, even if the creatures themselves are hard to spot. The beaver dams piling up from the marshes were easy to see, but, without McHugh's insights, my untrained eye wouldn't have picked up on other signs of animal activity. He pointed out a branch that floated just a few feet from one of the dams; its greenness indicated recent activity, its location, the beaver's regular acquaintance. McHugh drew my attention to a slope abutting the marsh, where many felled trees have tilted into game marks — the beaver's preferred fashions of fall.

Larger critters frequent the preserve, too.



Northern leopard frog



Canopy of maple trees



Wool bales at the foot of Bald Mountain

"One of the projects we're working on, as a partnership with Canada and the New England states," said McHugh, "is a corridor for large mammals to pass. Three out of four, on top of all the biodiversity you find here, this is a corridor for large mammals: moose, bear, bobcats."

Before passing to cut lunch by the side of the unpaved access road, Zahradnik, McHugh and I melted another striking topological feature of the preserve. A short hike in the shadow of Bald Mountain brought us through rolling, milled-over covered meadows. These fields are so vast, and so distant from the cliffs, marshes and forests, that it was hard to believe they are so near. Local farmers have an arrangement with the Nature Conservancy to harvest and sell hay from the meadows, and the cylindrical bales scattered about the fields were on every other vista.

For its remarkable diversity, the preserve is one of the Nature Conservancy's flagship territories, according to McHugh, and the organization is working on ways to attract more visitors. That's a double-edged sword, he acknowledged — a fact confirmed by the empty cans of food I've used and unwrapped this past we saw along the roadside. Even worse, said McHugh, "a fellow in Vermont paid someone to take a truckload of garbage to the transfer station. To save money, the guy brought it out here and let it sit on fire. He actually started a wildfire, and it burned all the way up the hill."

The mascot was caught, but the damage had been done.

Driving home, as I retraced my circuitous path out of the preserve, I considered once more the near randomness with which humankind has attempted to impose order on the natural world. This concept of a state line is meaningless to a garter snake or an oak tree or a river.

The roundabout route was a minor inconvenience, but I really couldn't complain. The mere fact that I could hop in a car and visit the Buckner Preserve was incredible. Long before there were roads and gas stations and farm stands, every single place in that mapless world was a wilderness abito to the preserve. If frustrating access is the way to keep it wild, that seems a fair trade-off to me. ☐

Contact: rlhugh@vermontpost.com

INFO

The Helen W. Buckner Nature Preserve at Bald Mountain lies at the extreme southern edge of North Haven, a few miles from the junction of Routes 4 and 101 in Newbury. To V soil.org/land-management/strategies/eng



Jim Woodman cleaning mud and moss off a headstone.

Grave Concerns

Vermont's cemetery stewards are often headstone heroes

BY ALICIA FRIESE

On an early October morning, Jim Woodman strapped a yellow harness around a leaning headstone in Richmond's Old Village Cemetery. The harness was clipped to a pulley system set up nearby, and as Woodman casually tugged on a chain, the marble slab tilted. Twenty minutes later, the stone was back on the ground and upright.

Normally Woodman works alone in out-of-the-way cemeteries. That day a crowd of onlookers, invited by the Richmond Historical Society, crowded as he washed away decades' worth of mold and lichen mottle from his next patient, a large granite slab.

Over the past few years, the Colchester resident has restored roughly 100 graves belonging to Vermonters who fought in the Revolutionary and Civil wars. And Woodman isn't the only local who spends countless hours tending to the tilting, cracked and toppled headstones of long-dead strangers.

Most Vermont towns appoint cemetery commissioners to oversee basic maintenance — such as mowing and

fence mending — at large cemeteries. But those upland efforts can only do so much with their modest budgets. Vermont has more than 3,000 documented cemeteries, many of which are too small to merit a commission. And veterans are hard on headstones — frost and snow destabilize them, especially those without proper foundations.

Picking up the slack is a loosely affiliated group that includes commissioners and self-appointed cemetery stewards — all committed to tracking some of the state's most dilapidated headstones on their own time.

One of these is a corrections supervisor who puts inmates to work on abandoned cemeteries. Another is a retired history teacher turned sleuth who recovers stolen gravestones. A third is the granddaughter of the founder of an organization called the Vermont Old Cemetery Association (VOCA), which cobbles together money to fund restorations.

Woodman, a 55-year-old former Burlington firefighter, at first seems an unlikely cemetery devotee. When one of

his spectators asked how he got involved in gravestone restoration, he responded wryly: "It's just something I started to do," he said, noting that he's never been a "history buff." Solidly built, with a graying headbasher, Woodman, he talks with a Boston accent unsuited by three decades in Vermont.

Woodman, captivated by the small crowd that he moved cemeteries as the side while working as a firefighter. After retiring, he started fixing gravestones because it was more exciting than mowing. Now he runs a one-man restoration business, 3 Stones of VT, and is hired by towns and civic organizations to minister to particular cemeteries.

Restoring veterans' stones is a side project that started after Woodman joined a foundation for the cemetery monument company at which Deborah Hardy worked.

A genealogy enthusiast who considers cemeteries to be "galleries of stone," Hardy had tracked down five of her New England ancestors who fought in the Civil War. He bothered her that many of their contemporaries' graves were

overlooked, she said, so she pitched Woodman the idea of raising money to restore Civil War veterans' stones.

Now he does the repair work while she finds donors and rewrites the soldiers' graves, using town records, archival databases and pension records. Woodman and he get some compensation for his labor, but most of the money is used to purchase materials.

At the Old Village Cemetery, Hardy, clad in a purple scarf and cable-knit sweater, snapped photos on her iPad and narrated excitedly to Woodman worked.

During an interview days later, Woodman was equally animated as he described an upcoming project. He and Hardy hope to persuade local gun clubs to donate enough money to purchase a granite headstone for James Butler — "one of the original sharpshooters" in the Civil War, buried without a stone in Burlington's Greenmount Cemetery. "It costs you," Woodman said.

No one knows that better than Charles Marchant, a Vietnam War veteran from Camanche who came to Torrington in the early 1970s to teach history at Leland & Grey Union High School.

Now 71, Marchant never intended to become a custodian of local cemeteries. As he recalls, he fell asleep during town meeting in 1973. As a joke, his friend nominated him to serve as cemetery commissioner, and residents elected him to the unexciting post while he distanced. But decades later, he still holds it. Marchant had few grave experience in cemetery work. His grandpa was a church sexton, and Marchant and his cousin used to assist him by trimming the grass around the gravesites with scissars.

In his summers off from teaching high school, Marchant did cemetery maintenance, which, like Woodman's avocation, evolved into a part-time money-making business.

A wooden cabinet will inevitably decay, Marchant explains, and "as it deteriorates, it creates a cavity." First this cavity during the winter and, when it melts, the grave tends to tilt. Another problem, he said, is the weeds that take up residence in the holes.

Rebels and frost won't Marchant's only adversaries.

Spending by phone after an evening cemetery commission meeting, Marchant explained that he sometimes finds himself doing his job in arctic storms. He frequents their parking worthy candidates for his postcard

collection, which currently numbers 20,000. But he also keeps an eye out for potentially stolen gravestones and other funerary objects, often identifiable by Victorian-era death symbols such as a weeping willow, collaring lamb, sleeping baby or broken fruit vase. When he comes upon such a relic, Marchant gets down a description and then resurfaces its provenance.

"I usually do not confront the shop owner right away, because, if you do, [the object] will disappear," he said, meaning the item would be taken from display and donated on the down-low.

When Marchant's gravestone research indicates foul play, he's dugged about bringing justice to the interred. Selling pilfered funerary objects, he pointed out, is a felony.

The grandeur vigilante garnered headlines after he recovered a gate to a Newbury antique shop and determined that it belonged to the grave of Emily Dickinson's father in Amherst, Mass. Using receipts, police traced the gate back to an antique dealer who sold it in the 1970s. That dealer was dead, however, and the case went cold.

Right now, Marchant is trying to trace the origin of a headstone belonging to son Susan Fox. Currently sitting in his yard, it was determined to him by the Windham County Sheriff's Office, where it had been an evidence storage for years. Marchant determined that Fox's husband had been a soldier in the French and Indian War, and he has a hunch that she was buried in Walspole, N.H.

Like Marchant, Tom Griffin is a former history teacher with a commitment to giving Vermont's long dead their due. Laid off from his teaching job by budget cuts, the Rutland resident is now the interim superintendent at the Marble Valley Regional Correctional Facility, where he makes the most of both his scholarly and criminal connections.

Under Griffin's watch, inmate work crews regularly tend to local cemeteries — as do students of various ages. He recruited the Mount St. Joseph Academy football players to reposition a 200-plus-pound monument that van-dals had toppled — and to plant daffodil bulbs around its base. Griffin has also put the Carleton University football team to

work, and he regularly delivers history lessons to middle school students while they apply epoxy to broken stones.

Griffin is in his mid-60s and serves as president of VOCA. "We don't have a lot of money," he said, but "we are very savvy."

The late Leta Dean, an English professor at the University of Vermont, founded the association in 1968 to preserve abandoned and neglected cemeteries. Today it has several hundred members — including Marchant and Dean's granddaughter, Dianne Leary — who meet twice a year.

Leary, 51, of Charlotte runs a house-cleaning and house-and-pet-sitting business. She also carries on her grandfather's legacy. Her family regularly tends to a Marlboro cemetery where some of their ancestors are buried. And Leary serves as VOCA's grants administrator, in charge of disbursing upwards of \$750 to individuals or groups who have worthy restoration proposals.

As these cemetery caretakers age, they hope new enthusiasts will pick up the mantle.

Leary noted that it's been challenging to get people to follow through on their grant projects. She cited the example of one elderly woman whose project was derailed when one of three kids she shared the grant observed that VOCA "needs more younger people, and younger people in general don't think of these things until they are older."

Griffin is working hard to dispel the notion that he and his ilk are "morbid cemetery people." During one conversation, he tried three times to persuade this reporter to join VOCA, pointing out that annual dues are only \$10.

Though VOCA's membership shows gray, Griffin insisted that it's not all old people. And he was resource-hope for the future of cemetery stewardship. When someone emailed into a "Townsend cemetery after landing police as a high-speed car chase, he noted, his student volunteers were the most "outraged" about the damaged headstones. ☐

Contact: elisaj@vermontpageant.com

INFO

Learn more about the Vermont Old Cemetery Association at voca1.org

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CELEBRITY

Red Herring

Comedian Kathy Griffin on comedy, politics and torturing Anderson Cooper

BY DAN ROLLES

I had a bunch of questions ready for my recent interview with Kathy Griffin. Preparing to speak with the Grammy- and Emmy-winning comedian, actress, author and talk-show host, I researched the ins and outs of her career. I dug into her early days with the *Groundlings*

improviser theater in Los Angeles, her career-busting stint on the NBC sitcom "Suddenly Susan," her time hosting the Bravo reality series "Kathy Griffin: My Life on the D-List" and her often outrageous appearances with finely crafted, CNN anchor Anderson Cooper on their New Year's Eve TV specials. I wanted to talk to her about her LGBT activism and, of course, about our experiences as limited ginger snobs. Griffin had other ideas.

The comedian, who appears at the Flynn Meeting in Burlington this Friday, October 28, began our 20-minute phone conversation by pulling me on recent stories I'd written. It seems she does her homework, too. From there, the conversation took all sorts of turns and turns, and I essentially threw out my notes as a attempt to keep up with her master plan.

In a way, the interview was a reflection of Griffin's live act. Scheduled in advance, she prides herself on making each of her shows unique. Just as the dignified Cooper once never let what might come out of his colonist's mouth on *NYE*, audiences at a Griffin stand-up show can expect only the unexpected. As I learned, that goes for journalists, too.

Take it away, Kathy.

SEVEN DAYS: Hello, Kathy Griffin! **KATHY GRIFFIN:** Hey there, Dan. I googled you, and I love that you speaking in a fellow ginger.

JD [Laughs]: I'm glad you mentioned that, because being a fellow redhead will be my first line of questioning. **KG:** First, let me say that I also love that you're a joint journalist.

JD: I don't know if it'd go that far... **KG:** Let me tell you that I did this interview a couple of weeks ago, and I thought it was so silly today. But the interviewers reminded my publisher and me like, "These are the four questions I was supposed to ask her." Do you want to know what the questions were, or are

you're an actual journalist, which makes me giddy?

JD: Yes, I do. **KG:** The questions were: "When did you know you were funny?" Like, really?

JD: Oh no... **KG:** And then, "What comedian is funniest to you?" Like, why don't I just send you a question? But I do have a question for you. Based on your *Beavis* *Saturday* piece, are you pro-Beavis? Do you feel it's your Vermont day? Are you open to Hillary? Are you excited about President pro-tempe Trump?

JD: That's an interesting question. If I don't say I'm pro-Beavis, I'd probably get run out of Vermont.

KG: In the same vein, as a woman, and a woman in a male-dominated field like standup comedy, I also would be run out of town if I'm not pro-Hillary. So I am hushing Beavis/Hillary.

JD: Right. I think I'm most excited for the debate season.

KG: Hosted by my boyfriend, Anderson Cooper?

JD: Speaking of that, I had a friend at his birthday party last week. Were you there?

KG: I'm sure he invited Madonna and not me. I've been talking like, *Way to dump me for Madonna, you shallow Hollywood sellout!* Ninety-nine percent of my texts to him are evil, like, *Dear f---er who dumped me for Madonna, I'm on to you. This chat's an awkward pause and he writes back, LOL. [Laughs.]* He's slowly dying inside because he's not sure if I'm kidding.

JD: Well, you're probably not the first woman to be dumped for Madonna.

KG: And she's probably one of the only women I'd allow myself to be dumped for. Anderson was probably going Madison as a lap dancer while I was at home in my pajamas crying and looking at his early exit blog made today.

JD: [Laughs.] Aw, that's so sad.

KG: Whatever his room [Glenn Wendel's] is so much cooler than he is.

JD: Really?

KG: Oh, yeah. One of my favorite things to torture him with is reminding him that he'll never be as much fun as his

50-year-old mother. He does that thing where he runs his hands through his perfect gray-blue hair and goes, "I know." Tell Madonna that, once she meets your mom, it's over! It's a very mature exchange we have. Hey, do you have any real questions?

JD: Kind of. Hones- tely. Are you a verified redhead?

KG: Does the carpet match the drapes? Yes. And the crown molding.

JD: It's not even sure what that means.

I ask because I get asked that all the time. And I feel like there's this weird interest in redheads lately.

KG: Here's what happens when you try to oppress a people. And I'm gonna go ahead and put redheads in with all oppressed groups.

JD: Oh, Jesus.

KG: I seriously think that the "we're on ginger" — which was, of course, a joke on "South Park" — I think people feel a little bad for us now. I've had people be like, "Are you OK with the war on ginger?" I'm like, "Yeah, I'm good."

JD: How do you hear Tim Minchin's song "Impulse?"

KG: I'm rethinking about prejudice against ginger?

JD: Oh, yeah. It starts out as this really sane thing, and he's talking about this terrible word that carries so much hate.

KG: And you think it's due N-word?

JD: Yup. But it's ginger.

KG: There could be a serious angle there with you, me, Asia Margaret.

JD: It's really going to a dangerous place right now...

KG: Back to me and say those sad my coat!



JD: Right. So in a second interview with National Public Radio, you said that you do two new hours for every show. That doesn't seem possible.

KG: Oh, really? That! Are you asking my guest?

JD: [Laughs.] Well I am, just thinking about how a couple of years ago everybody made a big deal about Louis CK writing a new hour every year.

KG: Oh, wow. A new hour every year? That really sounds my niche to!

JD: [Laughs.] So you really do two new hours every show?

KG: I have an unprecedented background, so it's ironic I came up through the *Groundlings* improv group, and I never taught them.

I was in the *Groundlings* with so many giants that you fucking had to be good. I was in the *Groundlings* with the late, great Paul McCartney for a short time. I was in it

with Will Ferrell and Chen Chen, Jen Lerma, Molly Shannon. Those were my contemporaries.

SD: So you learned anyone before standup?

KG: I did it, in my mother would say, an-backwards I was in the main company and it was very competitive. We had four shows every two hours so I'm used to working nights and live performing, and I loved it. I've never really done jokes. I'm more stunts with jokes in them. Sarah Silverman called me a comedian, which I love.

Anyway, I was doing the Friday late show at Groundlings, which is an experimental show. And I had a director come up and tell me, "We're running late. Just go up and talk." So that was the first time I really did standup. Then every week I would open the show with a funny story that happened to me. So that's how I got

When I did my Broadway show, *Kathy Griffin Wants a Boy* — it was very subtle — one of the things that I had fun doing was challenging myself to do at least a new 15 minutes. And I don't have an opener, because I can't shut up, so you can probably tell from this interview.

SD: That makes it way easier on my end, actually.

KG: [Laughs] The other thing is that someone like Louis, his act is way more polished. It's so much touring that I have to come up with new material all the time. I've done 25 standup comedy specials. I'm in the *Comedian's Book of World Records* more than any of those boys. I've had years when I did four specials for television. So when you have to do a new hour every three months, you get to the habit of watching up the material. And I love it. And this year, with the political landscape, it is beyond an embarrassment of riches.

SD: The whole thing does seem like a real-life "Saturday Night Live" sketch.

KG: I tell him please-to-die-for Trump. Because the very notion of the Donald, while funny to myself, is horrifying. And the idea that I have friends, friends who think they're being feminists because they think Carly Fiorina really knows how to stick it to the boys, and I remind them that the day she let 30,000 people go from Hewlett-Packard and ruined 30,000 lives, she also took her \$42 million parachute. Maybe she's not the feminist hero we thought. So that's that. And on top of that, I have to keep track of the Daggers and the Kardashians.

SD: That alone is a full-time job.

KG: I did. I was a little crude. I was to the Daggers when they were 12 and courting. So don't start with me, Louis CK. Now that that's 19, I'm still on their ass. And I'm afraid to use the expression "on their ass" considering what we now know.

SD: Assured that's my time.

KG: What I have to tell you is that what I'm looking forward to about Vermont is that it's a smart state. They read the paper, and they're up on everything. When you're doing 90-minutes, you have to adapt for each place. And I think I'll know the scene in Burlington. But you guys will let me know when the first minute. And I will be on my phone up until the show starts, making sure that people I was going to talk about that are not dead because that's happened. I start doing a show, and by 40 seconds the person is dead. I live on the edge, that's 10.

INFO

Kathy Griffin performs on Friday, October 30, 8 p.m., at VermontMovieplex.com/burlington. \$22-28



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I'VE ONLY KNOWN THE KIND OF STANDUP THAT IS DIFFERENT EVERY NIGHT.

KATHY GRIFFIN

is the habit of making each show different. I didn't want to be, like, a perfect five- or 10-minute chunk. It was an improv thing, because it was unacceptable to do the same thing twice. And I found that I was way better at that than being a sketch artist.

So Lisa Kudrow came up to me one night and said, "I think you're really good in the Groundlings." And I was like, "Where is this going, Lisa?" And she said, "But I think you're way funnier as yourself!" And that was really encouraging to me.

SD: So Phoebe from "Friends" is the reason you started doing standup?

KG: Sort of. Then I looked up with some other fledgling comedians around Jessica Gervino and Margaret Cho, and we put on these shows in theaters. And because we were so desperate to be seen, we would charge a dollar. And the book was that every week it would be a whole new show. So I've only known the kind of standup that is different every night.

SD: Still, there must be some overlap in the stories.

KG: I'm doing 90 minutes on this tour. So, no, I don't mean that I'm doing a new two hours. In part because that every night there will be some new stuff, and each show will be different.

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Mother Load

Theater review: The Effect of Gamma Rays on Man-in-the-Moon Marigolds, Middlebury Actors Workshop

BY ALEX BROWN

To create a flawed character, a playwright has to build someone whose limitations are severe enough to be worth investigating but not so heinous that the audience lacks sympathy. Paul Zindel threads this needle in his 1964 quasi-autobiographical portrait of his own mother in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. The Middlebury Actors Workshop is presenting the intense character study at the Town Hall Theater.

Beatrice Blumhardt, long divorced and larger disappointed by life, is raising two adolescent daughters in the decrepit Brooklyn storefront that once housed her father's vegetable business. The house is a wreck, and their meager income is generated by a series of boarders who arrive near death and leave Beatrice's daughters, Tilly and Ruth, with memories of their creepy afflictions.

Tilly is withdrawn, socially inept by nature and quickly fascinated by science, an instinct her mother tries to encourage. But Beatrice tries to keep Tilly out of school to save her with the capricious and unknown that goes for housework. Ruth is a wild-child prone to neuroticisms, tantrums, and the bright lipstick and tight overalls she intends to use as camouflage because to beg.

Beatrice's casual disappointment and sour neglect of her daughters are severe enough to make her an abusive mother. She's a writer of their prospects and lets them know it. But this isn't a play about bad parenting. It's about an adult whose disappointment has curdled into bitterness and finally emerges as anger. This production steps short of nothing all that rage, steadily keeping the character sympathetic.

The play won the Pulitzer Prize in 1971 and was a long-running off-Broad way success. In this production, director Rufus Bowen focuses on the characters, staging scenes with simple blocking. At times, the performers dig deep into the character's desires and dreams, but Bowen, and Mary Wheeler who plays the part, ultimately flinch from unleashing Beatrice's darker side.

Bowen may have worried that the

THEATER



audience wouldn't see her as a woman capable of feeling pride in her own children. He starts the play with a soliloquy of his own devising in which the mother confesses her children. Zindel's text is never this sentimental, and Bowen's addition and other touches give the production a calm wisdom. Many viewers are likely to prefer that to a depressing portrayal of a woman capable of deep cruelty.

Wheeler plays Beatrice with a light touch. Barefoot and blowy in a shabby housewife, her Beatrice has a jingly energy that's more distracted than malevolent. Wheeler is strongest conveying Beatrice's poignant losses, especially her recollections of her father, whom she recalls hawking vegetables from a horse-drawn wagon. Here she shines, transformed by memory that her sarcastic cracks come off as the ban most of a self-absorbed person, not withering memories designed to wound. Overall, Wheeler presents Beatrice's problems as excuses for her behavior rather than as experiences that still resonate.

As Tilly, Vera Escobar-Harris handles a difficult role that's anchored in two extremes: a timid girl cowering from her mother's tyranny and an idealistic teenager who plumps her own importance while contemplating the atom that links her to the stars. Escobar-Harris has the courage to push wholeheartedly in each direction. Her eyes shine when describing a science class, though her enthusiasm is perhaps overdone, closer to infatuation than intellectual stimulation. She's more adept at showing Tilly's precocious relationship with her mother, where restraint makes the emotion more powerful.

Ruth is the destabilizing force in the family, and Frances Blumhardt plays her as a truly startling live wire. It's a gem of a performance. Blumhardt gives her a strong physical energy, pining Ruth on the edge of energy that makes an audience wonder just how far this character will go. As Ruth lurches from mood to mood, Blumhardt connects powerfully with the other actors, pushing each concept to the scragging point.

Left to right: Steve Joseph, Nancy Mayhew, Patsy Soli III



and adds stylized beams that shoot off in jagged edges to show the building's decay.

Tilla's screen-far project provides the play's title. She studies varying degrees of radiation on marigolds and grows flowers that range from withered to normal, with odd and sometimes beautiful mutations. As a metaphor, this is a sleight-of-hand in such a naturalistic play, but those characters earn the parallel to the crazy blossoms that fill Tilla with wonder.

The play's plot involves little more than the consequences of Tilla's appearance at the science fair, but the story is a deep look at Beatrix's searing effect on her daughter. Beatrix attracts and repels. She's fascinating to the stagers, never able to land the counterpunch.

**THIS ISN'T A PLAY
ABOUT BAD PARENTING;
IT'S ABOUT AN ADULT
WHOSE DISAPPOINTMENT
HAS CURDLED INTO
BITTERNESS AND FINALLY
EMERGES AS ANGER.**

against the blues life has dealt her. She seems to have enough spirit left in her to make a comeback, but her preoccupation with her own woes leaves her surviving in self-pity. And she's truly malicious, capable of using her own children as stand-ins for what wounded her. This production concentrates on forgiving her, but you aren't likely to forget her. **B**

Contact: info@unvtheatre.org

INFO

The other art scenes trips on men in the film Marigolds, by Paul Zindel, directed by Brian Kopp, produced by Westbury Actors Workshop. Thursday and Friday October 29 and 30 7:30 p.m. at Town Hall Theater in Westbury 516. 336-0110 or unvtheatre.org

To lighten the play's tone, Jones develops comic flourishes in two small roles. As the meta character Nancy, Patsy Smith turns the character's shuffles behind a walker into amusing patterns of movement. And Smith's lovely ability to elongate a simple gesture expresses both the character's age and her isolated place within the household.

As Tilla's companion, Chazorb finds his own screen-far speech with which to make an impact. She starts with an exaggerated hip tilt, as if sitting on the high school audience to win them over. It's a little over the top, but Smith neatly conceals the character's about coming to him.

Matthew Stone's lighting design makes a back wall series with intense color and projections of scenes and galaxies. Abrupt lighting changes are often more intense than the mood onstage, but the power suits the large, stylized set.

Richard Robson's scenic design conveys the sense of a shabby storefront

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A Day in Hollywood, a Night in the Grave

Deceased celebs share deliciousness from beyond the veil **BY ALICE LEVITT**

My fascination with celebrity cookbooks began early. I can clearly recall a beautiful summer day at the pool when 6-year-old Alice was too busy reading *DC Super Heroz Super Healthy Cookbook* to have any interest in swimming.

The 1984 book was my introduction to the reality that recipes endorsed by celebrities (real or fictional) aren't always worth making. Its exceptional design blended comic-book images with photos of real, disappointingly healthy versions of kid favorites—such as Super Girls' sister Vance Charlton, coated in wheat germ and baked, according to the illustration, by the heroine's penetrating gaze. The book's contents were so readily recognizable that my mom wouldn't even help me make *Hostess's* disgusting-looking *Egg Birds*—dry scrambled eggs piled in the shape of a bird.

But as I got older, wonder and pucker to find my taste in celebrity cookbooks. Reading about Nathan Lane's turkey meatballs in *Paul Newman's Meat in the Wall Gang Cookbook* was awful, but so as an amateur culinary historian, I found I was more interested in recipes whose famous authors had left this mortal coil. What did the dead eat when they were still engaging in the daily intake and excretion required of living beings? I wondered.

Apparently, I'm not alone. Frank De Caro's *Dead Celebrity Cookbooks* have been hot sellers since the first one appeared in 2011. The appeal is similar to that of a celebrity autopsy photo, but less gruesome—and edible.

Any fan of vintage horror or old-school rock books will tell you that the pinacola of my favorite dark genre is *A Treasury of Dead Recipes*, written by Dr. Philbo Hammett, Vincent Price, and his wife, Mary. The elegant black cover, complete with a white silhouette of a mask, features pages that the couple's macabre travels and recipes found at the best restaurants from Galeo to Mexico City.

Price clearly didn't mind it, but hats of his spooky cinematic persona couldn't help but bleed into the text. In a description of New York restaurant Liarber's snail tartar, Price rhymes, "One of the pleasantest ways I know of to lose weight is to go on a raw meat bungee for a few days."

After a decade of watching me make a bookmark for her well-loved copy of the book every time I visited, my grandmother comaciously presented it to

me last Thanksgiving. I was vertiginous by what I knew was a defining culinary moment. To honor Grandma, I've left the burgundy ribbon on the stained pages with recipes for Kouskoussama and apple pie.

The introduction of the Price to my personal collection only intensified my obsession with re-creating dead celebrities' feasts. For example, I now associate this Arthur for snare with olive oil and Dianna rubbed by bit of lamb that I do with her chemists.



hunger as "The Golden Girls" I found that recipe, shared in her one-woman show, online.

The internet has opened up a whole new world for us culinary phobs, helping us find both the strangest recipes and obscure books. Without a web search, I would never have discovered *Can You Take the Heat? The HWY 18 Cooking!* It reveals that nearly 100-year-old deceased mother Victoria got that very in part due to a favorite no-bake cocoa recipe. He could certainly release without even turning on the oven. Other recipes have come my way from friends and family.

Hate, I've collected (and lightly edited for clarity) a few favorites to add flavor to your All Souls' Day celebration. Be sure to leave an extra portion for the recipe's authors. You never know who might float in.

Vermont Cheese Soup

Created by chef Albert Stucki of New York's Four Seasons, from *A Treasury of Dead Recipes* by Mary and Vincent Price

On a formal menu like the one at the Four Seasons, this rustic dish gave Price cause to call it "robust" and "rather for men" but stress that Stucki created a classic sure to become a staple for wintertime viewings of *The Godfather*.

- 3 eggs chicken stock
- 1 lb. chopped (skin part only)
- 1 cup milk, chopped
- 1/2 medium onion, chopped
- 2 tablespoons cornstarch
- 2 tablespoons cold water
- 1 cup shredded sharp cheddar
- 1/4 teaspoon white pepper
- 1/8 teaspoon nutmeg
- 1 egg yolk
- 1/2 cup cream
- 1/4 cup dry white wine

Bring stock to a boil and add vegetables. Simmer soup for 45 minutes, then strain into clean saucepan. Mix cornstarch with water, then stir into soup and cook until it is slightly thickened. Add cheese and milk, stirring, and cheese is melted. Stir in spices and salt, if necessary.

A DAY IN HOLLYWOOD: BY AP

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SIDEdishes

BY HANNAH PALMER BOHN & ALICE LINTOTT



Commonwealth Natural Market's produce produce

Oasis in the Desert

COMMONWEALTH NATURAL MARKET, WAREHOUSING IN WINDSOR, WINDSOR MAY BE KNOWN AS BURLINGTON'S Brazilian, but it's also a confirmed food desert. Both those misnomers drew MICHAEL HUGHES to choose the city as the home of his third community

NATURAL MARKET. The new store will open this summer in a 3,000-square-foot space in Kent's Crossing.

"There's nothing there that was really the main driver for me," says Hughes of Windsor, the compact burg's nearest grocery store is the Store's up the hill in Colchester, about 30 minutes by foot from downtown. Hughes says that part of Windsor's attraction for him is its similarity to the rough-and-tumble First Village of 1993, the site of his first store. And his wife, ANJALA, opened a second CommonCafé this year in their new home of Stowe.

The space will need plenty of work to become a market, Hughes is working on floor plans that will take shape over what is now nothing but dirt. Because of the larger square footage in Windsor, he's planning "some cool surprises that aren't in New York or Stowe," he teases.

Because, as Hughes puts it, "there's not more diversity anywhere in Vermont," the Windsor store will have an international edge. Shoppers can also expect to find staples typical of the small Commonwealth chain, including organic and local produce and well-stocked bulk bins. Coffee and prepared food will help make Common City living more convenient.

"These folks deserve something other than nothing," Hughes says of Windsor residents. Soon, they'll have far more.

—A.L.

Entrées & Exits

HOT WINDSOR RESTAURANT ACTION

Former Street Days food editor SUZANNE POWERS is closing her Maplelief restaurant, 2657, just weeks short of its fifth anniversary. The final dinner will be served on November 14. Podhouser says the last two weeks of Friday and Saturday dinners at the busy Barnes Street restaurant will offer a bittersweet take on its longtime heavenly themes: a menu of great-on-his from the past half decade.

Podhouser is still deciding on the details, but one item sure to be on offer is green from SCAMMO CREEK, the farm she shares with WENDY RANDOLPH. That farm and her other food ventures bear partial responsibility for Salt's demise. The overextended Podhouser, who because her restaurant's chef last September,

also works as a culinary consultant. She'll speak for the second time this year at New York's prestigious Stone Barns Center for Food & Agriculture, on December 4.

Podhouser says she believes her strict food ethics may have made Salt difficult to sustain. "I'm not sure the way I want to be in the restaurant business is the most viable way to be in the restaurant business," she admits of her policy of using only local, ethically sourced products in her cuisine.

With Salt gone, POWERS' LARSEN AGENCY will continue to offer talent at work events, but pop-up dining moved to the space in August. Jordan will switch to Tuesday through Friday hours, leaving her new focus to host other culinary events on the weekend, says Podhouser.

She's in two-pour once more: Former Friday's Tapscott owner's JACK POWERS and JESSA HARRIS have closed their follow-up restaurant, WINDSOR TABLE & CO. The sleek pop-American spot ended its life on October 31 with a night of \$1 starters and half-price drinks.

—A.L.

Elsewhere in town, COREY WING AND HANNAH OTTOM are closing the end of their first month in business. The shop—the second from the owners of Waterbury's COREY WING AND HANNAH—is a part-antique, part-variety bar. It stocks one of Vermont's largest selections of natural wines—small batch, artisan vitans produced with minimal processing—according to wine director ANNE-SOPHIE, who runs the store with subjects MORGAN AND DANIELLE HIGGINS.

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A Day in Hollywood

Combine egg yolk with cream. Mix together well and stir into 1/2 cup of the hot soup. Add this mixture to the soup, stirring rapidly, and cook for five minutes. Be careful that it does not boil.

Just before serving, add wine. It does wonders for the final flavor of the chowder.

Pop's Favorite Dish

By Louis and Luciane Armstrong from the collection of the Louis Armstrong House Museum

I picked up this recipe when I visited the Louis Armstrong House Museum in Queens last year. Rice and beans were a lifelong preoccupation for the trumpet virtuoso. He is said to have married his first wife, a teenage prostitute, because she could make the dish just like his mother did. He often signed correspondence, "Red Beans & Ricey Yours."

Armstrong ended other letters "Swiss Kissy Yours," for his favorite herbal liqueur, Strohman, was added to the stuff, claiming that it helped him lose close to 100 pounds, despite his diet of rice, beans and Chinese American food. Armstrong even shared some Swiss Kiss with the Pope when he was granted an audience with his Holiness. Following Pop's Favorite Dish with a dose isn't required, but, according to Armstrong, its addition to the meal would be "the apposite."

1 pound kidney beans
1/2 pound salt pork or slab bacon
2 onions, diced
1/4 green bell pepper
1 olive garlic, chopped
6 bay or 2 medium dried peppers
Salt to taste
1 small cup of tomato sauce (if desired)
1 small bone backs or one roasted pork butt

Wash beans thoroughly, then soak in a covered pot overnight in cold water. To cook, pour water off beans and add fresh water to cover. Add washed salt pork or bacon. Let come to a boil over high heat in covered pot. Bring heat to medium-low and let cook one and a half hours. Add dried onions, bell pepper, garlic, dried peppers and salt, then cook an additional three hours. Add tomato sauce and cook one and a half hours more, adding water whenever necessary. Beans and meat should always be just covered with water, never dry.

Meanwhile, prepare hard backs or pork butt. Wash meat, add water to cover and let come to a boil in covered pot over medium heat. Cook one and a half hours.

Pour water off beans and add rest of ingredients to meat. Cook four and a half hours. Add water when necessary.

4 cups flour
1 teaspoon salt
3 cups moist yeast
2 cups warm milk
1/2 cup sugar
8 egg yolks
3 tablespoons melted butter or oil
2 tablespoons rum
2 cups jam (we prefer traditional rose peach)
Deep fat for frying
Superfine sugar

Mix the flour and salt together. Break the yeast into the warm milk; add one tablespoon sugar and one cup of the sifted flour; let mix in a warm place for about half an hour to double in bulk. Beat the egg yolks with remaining sugar until fluffy. Add the remaining flour, butter and rum. Add the yeast mixture and beat until smooth and shiny. Set aside again in a warm place for about an hour to double in bulk.

Punch down the dough and make plum-size balls. Place on a floured board and punch a hole in the sides. Fill with about 2 teaspoons jam, then seal.

Let rise again for half an hour and fry in 375°F deep fat until browned. Serve cooled in superfine sugar. ©

To prepare rice:

2 cups white rice
2 cups water
1 teaspoon salt

Wash rice thoroughly and bring water and salt to a boil. Cook rice until fluffy and water is almost evaporated. Cover and turn flame to low. Cook until rice is done.

On dinner plate: White rice, then beans, either over or beside rice, as preferred. Twenty minutes later (optional) Beans-Rice and Swiss Kiss.

Polish Stuffed Doughnuts (Paczki)

By J. Sieracki from *Literary Cookery* by Margaret From the Great Gatsby Recipe

There was always something a bit creepy about Wislawa Szymborska. Likewise, even before he appeared as a concert specialist in the *Great One*. That is, that week — it all seemed to be hiding something. We know now there were plenty of letters behind the Gatsbyisms, but one of the few not made for a house of horrors was Labaree's love affair with cooking.

In his 1970 cookbook, co-authored by Carol Traux, Mr. Showmanship displayed not just a taste for dishes from his Polish and Italian roots but a surprising worldliness. Pella and two different recipes for artichoke, along with dishes that would have made Prince proud, such as how to la mode au gelée.

But we prefer to celebrate Labaree's life with a sweet do: witness of jam-filled doughnuts from his mother's native Poland.



More food after the classified sections, PAGE 45

|| SIDEdishes

CONTINUED FROM PAGE 43



Left to right: Morgan Leahy and Kristy Nichols at Green Wine Bar & Market

Many of these are among the bar's 15 to 20 wines available by the glass. Cork also pours several local beers on draft and offers a menu of small plates and snacks — antipasti, soups, pizzas, cheeses and charcuterie — for pairing. It's open daily from noon to 10 p.m. or later.

PAIGE MTS. BREWERY fans have just a few days to head to the Pierfield brewery for a final pint or greater BE. After closing the next door Kristy Shamrock Irish pub back an August, brewery CRAFT BEER. PAIGE announced via Facebook last week that his brewery, which opened in December 2004, would close this Friday, October 30. He cited "uncontrollable circumstances and personal health reasons."

In the note, Paige — who also works as a systems analyst for the State of Vermont — noted that he lacked the "necessary energy or time needed to fully test my focus to push and promote" Paige Mts. beers in Vermont's competitive market.

Neither Paige nor other brewery staff responded to repeated requests for comment.

Paige Mts. wasn't the only Vermont beer business to collapse this month because the weight of a crowded market. Despite drawing crowds for weekly deliveries of the brewer's HEAVY TOPPER, Wilbur's beer failed "just never gained the

A wine store once said, "When one Vermont beer shop closes, another opens." Or did he? Either way, the folks behind Morrisville's WILBUR STREET and Stone's the BLUE DONKEY opened the new bars this morning in Morrisville last Saturday.

Situated behind 10 Railroad Street in the restaurant's former event space, the shop pours growlers from 12 draft lines. Current local drinks include ciders from CIDER COUNTRY and CHAMPAGNE BEERMAKERS and wids from LONG TRAIL BREWING and BEER IN BANGOR. While ciders hold bottles and even from diners of other local breweries, says FILL Station general manager BRIAN CASANO. He's also head chef at both restaurants, which are co-owned by JIM CASANO and JIM KRAMER.

The shop — which is open daily from noon to 8 p.m. — also stocks local cheeses, charcuterie, crackers, fresh bread, baskets of CUMBER MOUNTAIN BEER and fine cigars from a walk-in humidor. If the business goes well, Casano says, he hopes to add a private smoking lounge for cigar customers.

—HPE

CONNECT

Follow us on Twitter for the latest food gossip! Anna LeBlond, @anna.leblond and Hannah Palmer (@hannahpalmer) directed our search.



traction it needed" to stay profitable, owner BRIAN REARER tells *Evening*. Though Friday, October 28, was his last official day in business, Reyer says he'll be at the Tilt Carrots shop this week cleaning and selling off what's left of his inventory.

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It's great to see that kind of a trend become popular, because it keeps old traditions alive. More folks are stories of the season, my grandpa would make and how it starts up the whole house, but they were putting up the cabbage. They'd grown it their garden. I like that personal connection.

QD Any trends you're really sick of?

PC: Under-descriptive, cryptic, intentionally hard-to-understand menu writing. That many restaurants and chefs try too hard to make their dishes sound cool. And seafood bisque? Just let it be already.

QD Let's talk fall. Which of the seasonal ingredients do you love best forward to?

PC: Delectable squash is definitely a favorite. And kale is available all year, but I love what happens to kale in the fall. With a touch of frost, it gets sweeter. The plants are happy in fall, and when plants are happy the produce is at its best. And heirloom apples. When apples are prime season and you're cooking with these heirloom varieties, it's just so interesting and fun and real. And the hard cheeses — summer is sheep and goat's milk production season. So cheeses that take a long time to age start to come available now — *Trag Faints* [sings] *Tunes* and *Comedian* from Boston's new *Farm*.

QD This weekend was slow, and you have extra produce to move early in the week. You need a new special, but no ideas come. Where do you go for inspiration?

PC: Think to my staff for new and exciting ideas and energy. The other chefs, these young people, are excited and aspiring to great things, and also my front-of-the-house staff. You keep that conversation going, and you get a much better result. And there are some awesome cooking shows in Netflix — the *Chef's Table* and *Man of Chef* series. Getting those in-depth glimpses at how some of these chefs work is really inspirational. It makes you challenge yourself when you see the absolute pinnacle of what food can be.

QD What's on the kitchen radar?

PC: My kitchen staff determines the menu, and it's a remarkable array of cuisine. One of my sous chefs can't get enough from *Woods* radio on Pandora, and there's a fair amount of hip-hop. We had this guy who would play this — I don't know, any hip or something. It was the same beat over and over. Set like, three hours, and it would drive everyone crazy. And every once in a while, I'll throw on *Wolfe* Jennings to cut it up. I just love that old country.

QD Kitchen pet peeve?

PC: When cooks have a messy station, it drives me crazy. Shipping away trash instead of putting it up makes my blood boil, and practicing through plastic wrap rather than taking it off. And the other thing is intentional compromise — when someone makes something and knows it's not right and proceeds with it anyway.

QD To borrow a question from *Venue*: For what is your greatest extravagance — in food or life in general?

PC: For you — my love of fat goes is boundless. I don't cook with it a lot, and I don't eat it all that frequently. But if I'm using it in a great recipe, I won't pass it up under any circumstances. And all hearties. The depth you can get out of well-aged bourbon is just so interesting.

QD It's Sunday night, and you're relaxing over a drink. Where and what are you drinking?

PC: I'm drinking a Negroni, but where I am varies. I absolutely love that drink, and each of our standard recipes, you can really go anywhere, it'll be great. Sometimes it's at the Guild bar, sometimes the Inn of the Wood. Sometimes I'll sometimes home. Last weekend, we were at this great place in Montreal.

QD What about when you're not working — a day hobby?

PC: I run for exercise, and it's a great stress reliever. If I get a man in the morning my temperance and mind-set are always so much better during the workday. It's a really stark, remarkable difference. I love to snowboard. I love camping and doing really fun things for and with my daughter — going her a really great experience. She's 2 and a half, so the entire world is really amazing to her right now.

QD Daily pleasure?

PC: Candy. If I could go as my banjo, I can't resist it. And any milk buys a fair amount of candy. I ask her not to, but she does it anyway. *Reddy-pump-caramel* ice cream from *Thelma* [Galeto's *Substance*]. I wish it didn't exist, honestly.

QD Where are food you couldn't live without?

PC: Can I say bacon again? ☺

This interview has been edited and condensed. An unabridged version is available online at vermontmag.com/fod.

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MEN'S GROUP: A supportive environment offers men socializing and involvement in male-center activities. Metropolitan Senior Act. vity Center 83-03004, one hour only, 202-2540.

PEER SUPPORT CIRCLE. Participants received help by a confidential peer without giving advice or recommendations. The Helpline/Co-op exemption was also not met.

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 From Landover Cemetery Book, p. 6, 1896 to 175 in 2 volumes of Vermont State Police Inventory Waterbury 10. Look
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environment

WINDFALL: Treynors's study, see www.aicpa.org, mainly mentions to note that CEO's secondary response for dark side of stock energy. **Thiggs** — An American Longitude St. Albans 8:30 p.m. Fri. July 2014.14.10.

etc.

ARCHIVES MONTH & FUN HOUSE. James Greig (archives.themonths.org) is joined like some minority blogging bookworms, by Robert Blake Anderson & Gerald Johnson/Andrew Haddad, & TEE p. 1. For info: www.themonths.org

SALESMAN ASSISTANCE: See page 36 for more items of the New York International Society to use the Horarysittoscope. Equestrian Library, Equestrian Library, 735 W. 10th St., Suite 100, New York, NY 10014.

GROUP ORAL PRACTICE Participants describe the importance of using fluffy masks. H. Adcock, 4-8 yrs. Donations info: 522.5855

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In With the New

Conventional and contemporary music meet when Wu Min and the Shanghai Quartet take to stages in Middlebury and Earlham. Known as one of the world's leading pipe players, Min was admitted to Beijing's Central Conservatory of Music at just 10 and became the school's first recipient of a master's degree in the late-1980s instrument. While the pipe has a 2,000-year history in Chinese music, March playing isn't rooted in tradition. Together with the Shanghai Quartet, she presents "At Evening in New Andromeda China," a program that showcases traditional Chinese folk songs along with Jacobson's op. 85 and the score from the film *River of Red Lotus*.

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Thursday, October 23, 7-8:30 p.m., at Robison Hall, Mowbray Center for the Arts, Middlebury College. \$8-18. Info: 843-6433. middlebury-HA@vt.edu. New Policy
October 22, 7-9:30 p.m., at UNH Rector Hall in Durham, \$10-15. Info: 843-6433. www.edu8.com



Watch one of Big Freedia's raucous videos, and it's easy to see why fans have crowned her the Queen of Bounce. Her flavor of bounce music, an aggressive style of hip-hop rooted in New Orleans, inspires expressive dancing and epic heavy shaking. With her 2016 LP *Jaxx Itz Piss* and a slew of singles to her name, the 34-year-old collaborator's ropes aren't limited to music alone. A reality show, a video game and appearances on *Idols* "Throne" prove that this diva, who uses the feminine pronoun for her performance personality, is no one-trick pony. Get your ovens on when Big Freedia hits up *Amurik* for a Halloween night throwdown.

BIG FREEDIA'S HALLOWEEN BOUNCE SHAKEDOWN

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OCT. 29-NOV. 1 THEATER

Funny People

If you need a little laughter in your life, catch the posters of *Stealing From Work* when they return with "Seven Minutes in Heaven." In *Like, Tindly Cranking on the Best of Stealing From Work*, "Victorian cat members take to the stage with knee-slapping sketches from the research post those productions, leaving viewers to a veritable greatest-hits show. Contemporary culture and political issues are fodder for the farcrites written by founders Angela Alford and Marianne DiMeo, and the event's Facebook page reveals that three musical numbers will spice up some scenes. Who doesn't want to relive their glory days?

SEVEN MINUTES IN HEAVEN: IM, LIKE, TOTALLY CRUSHING ON THE BEST OF STEALING FROM WORK

Thursday October 28 8 p.m., Friday October 29 10 p.m., Saturday October 30 5 p.m., and Sunday November 1 2 p.m., at Center for the Performing Arts in Birmingham 504.964.0466 cpa-birmingham.org

NOV. 3 | TALKS

Madam Secretary



When Madeleine Albright was sworn in as secretary of state in 1993, she became the first female to hold the post and the highest-ranking woman in U.S. history. She served in the United States government for 20 years. During her four years in the post, Albright was a champion of human rights and earned a reputation for straight talk. Albright brings insight and humor to a discussion of her life and career, tackling challenges facing today's world leaders and America's role in the global community as part of Norwich University's Todd Lecture Series.

AN EVENING WITH MADELEINE K. ALBRIGHT

Tuesday November 3 7-8 p.m., at Plimley Army Norfolk University in Northfield, Mass. 408.2633 thornwell.edu

calendar

THINGS TO DO

PROGRESSIVE (see A13-B1)

reunions

BOBBI CLARK (Pittsburgh) *clarkbobbie.com* **REUNION** Music and an afternoon with her home in Maryland. **Wed. Oct. 26, 6-11:30 p.m.** \$13. **Info:** 410-635-3522

JACK REAGAN with **BOBBI SMITH** **JANUARY** **HALL** The local legend of old Acapulco hits closer with a live show featuring a new CD. **Mon. Jan. 15, 8 p.m.** **Info:** 410-393-2384

THE DRAGONSQUARTET WITH BOB MARI The quartet will be singing oldies and Ancient Chorus covers and old London hits. **Chorus falls** and **London members** will perform. **Mon. Jan. 15, 8 p.m.** **Info:** 410-393-2384

outdoors

RAM HALLER'S CORNHOLE **see A12-B1**

politics

TELEVISION **FORUM** Former governor Markell Lee Kaine is joining a panel of former politicians discussing issues in civic public affairs. **Chorus falls** and **London members** will perform. **Mon. Jan. 15, 8 p.m.** **Info:** 410-393-2384

community

WALK VIGILANCE FAMILY-TO-FAMILY **CLASH** The National Alliance in Maryland hosts a walk vigilance for the National Alliance in Maryland. **Mon. Jan. 15, 8 p.m.** **Info:** 410-393-2384

sports

WASHINGTON HUSTLE FOOTBALL **CLASH** **CLASH** The Washington Hustle Football Club is hosting a game. **Mon. Jan. 15, 8 p.m.** **Info:** 410-393-2384

books

JACK REAGAN **see A13-B1**

BOBBI CLARK **see A13-B1**

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theater

THE EFFECT OF GARY'S BIRTH IN THE **REUNION** **see A13-B1**

BOBBI CLARK **see A13-B1**

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REUNION **see A13-B1**

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FRI.30

community

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BOBBI CLARK **see A13-B1**

community

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BOBBI CLARK **see A13-B1**

theater

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dance

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BOBBI CLARK **see A13-B1**

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etc.

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film

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BOBBI CLARK **see A13-B1**

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food & drink

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games

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health & fitness

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BOBBI CLARK **see A13-B1**

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holidays

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BOBBI CLARK **see A13-B1**

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BOBBI CLARK **see A13-B1**



LIST YOUR EVENT FOR FREE AT www.heart.org

EARTHMOOT COLLEGE GLX CUBS The 1990s
 Junior Eastern junior Wolfgang Brubaker Moore
 will have another excellent year at this life
 Spaulding Junior High. Hopkins Center for the Arts,
 Central Ohio College, Haines 1914, 214 W. 10th St.
 614-523-6400, FAX.

FULL-COMMITMENT Comparisons, by Leah Buehler, Director and Fellow, Leadership and Learning Center of the North and West Coast Consortium for Educational Excellence (Northlight), Boulder, Colorado State College. E & J m. Fax: 303.442.0310; www.nccoe.edu

BOOKLETTEVIN Students and wife duo Kim Anderson and Rebecca Hall offer a selection of folk instruments made. Enthusiastic! Musical Heritage Library, Jamaica 2 yrs. Free info 838-1952

RIGHT-HEAVY PROBLEMS: ASSOCIATION MEETING
Layers of this spoked art form gather to catch up and get. Members, who must wear sports costumes of comparable fast-foods accepted info, for \$650.

TOUL SAHNE: THE JOURNÉE ENCHÈ À MÊ.
 Director: TV and Moviehouse Series Director Samer Samir.
 Will feature experience young people. Calcuttani 100
 Center 10, Jeddah 10, Box 100, Tel. 100 1000

outdoors
CAMPUS CAMP While a T mile trek along the Marine Training Rd to a moderate pace includes RACE trail, or vice versa. Located in miles far details. For info, call 800-555-5555.

WAGONWHEEL MEMORIES A seasonal collection from comes complete with handcut horse, drawn has and some themed accessories. Offerings from the Museum Warehouse, 30 acres of pure Old-Fashioned Americana and more. 800-235-5555

WOMEN'S PHILIP SINGER (black footballers) of very ing: well touch back a sweet white, correct, eg. persons and making: sure for the goal. For eyes. M. and so. Robert (initials) (Carnegie) and A. (Carnegie).

THE METROPOLITAN OPERA: LIVE! See SAT 38

MON.2
action
 BUCK STOP TRAFFIC LAUNCH!! Greg Mitchell

community  **EVERYONE HAS CLOSE COUNTRY** A day of outdoor

dance
LAULA HONOLULU Clues to Isamu No Enigma

SOUTHERN COUNTRY GAMING See 9023 20

JOHNNY WALKER Set against a stunning natural backdrop, this 2007 documentary shows artists at the fight to protect animals in the Purcell Mountains. Get tickets at indianadocumentary.com.
Plus: Reviews, Interviews & more!

LIVING IN THE WIDE OF AIRPLANE | December 2011 31

TRIVIA NIGHT: Teams of quiz aficionados gather for a sampling of the month. Lobby (Main) Broadway
Baltimore, T. 544-9900, Free Info, 800-800-8000

Health & fitness
REHABER, GUYANA—Jocelyn, Stenberg, and me
 studied numerous references inside and out and
 2 weeks before the Center, Venezuela, 4:30-5:00 p.m.
 1984, 4-6, 1984, 1984.

JOURNAL EDITORS/TAGS: Jerry Eisenkraft, Lauren Bauer, Colleen Kane and students from the Vermont Center for Innovative Liberalism analyze individualism institutions and health care from City Markets/Grocery Store Group Washington, D.C.

SECOND COMMUNITY WALK See WED 28

CHURCH & CHARLESTON PLAY & GOLF STREET
TIME: 8 a.m. and 10 a.m. (up to age 2) organic in
lands, energy, and social time with insects, birds, and
small mammals (see also: *Churcharon* 1994, 1995, 1996, 1997)

GROUP-ON-STORY TIME. Reading, rhyming and singing. Infant/toddler childcare kiddos. Evans Free Library 18 30 10 30 a.m. Free info: 575-8719

5-DAY-NEXT NATURE PLAYGROUP Naturalist
and educators through field and hands-on experiences

RECENTLY OPENED: SINGAPOREAN BOON FAN
A city selection of paper lanterns hangs in a hall of literature in this lovely, flower-filled room. 3-6 p.m.

STORIES WITHIN MAN: Sudding bookworms slip a through-hole in their skulls, peering into the

WRITE NOW! Exchanging neighborhoods in grades 6 through 10 have their own online support site and content. Go to <http://www.mil.org/Library/Collections/6-10> 8:30-11:30 p.m. Free info 800-6880.

montréal
MTL & TABLE des TITRES
montréal
MONTRÉAL. Montréal for the people of montréal

HAD GIVEN CHORALE OPEN ENLIGHTENED. The community's historic churches are now open to all.

SANDWICH ISLAND/OPEN RECREATION: Also known as *Swallow Island* or *Swallow Island*, this island is located in the Pacific Ocean, near the Hawaiian Islands. It is a small, uninhabited island that is a popular destination for divers and snorkelers. The island is known for its beautiful beaches and clear water. It is also a great place to see many different types of marine life, including sharks, rays, and various species of fish. The island is a great place to relax and enjoy the sun and sand. It is a great place to go for a day trip or a weekend getaway. The island is a great place to go for a family vacation or a romantic getaway. It is a great place to go for a group of friends or a solo traveler. The island is a great place to go for a day trip or a weekend getaway. The island is a great place to go for a family vacation or a romantic getaway. It is a great place to go for a group of friends or a solo traveler.

442 (503)

CHAMPLAIN COLLEGE PRESENTS
GOODNIGHT DESDEMONA
(GOOD MORNING JULIET)
By Ann-Mare MacDonald

ADMISSION
General: \$20
Faculty | Staff | Seniors: \$10
Champlain Students: Free with ID

RESERVATIONS
email: champlaintheatre@champlain.edu
731-886-5241
5th-7th and 11th-14th

at THE CHAMPLAIN COLLEGE ALUMNI AUDITORIUM

AT THE FLYNN

2015 MacArthur Genius Award Winner
**Michelle Dorrance/
 Dorrance Dance**
"ETiA: The Initial Approach"
**Thursday, October 29
 at 7:30 pm, MainStage**
 Ticket Price: **SPOTLIGHT** \$10
 Patron \$25

FLYNN CENTER flynncenter.org 86-FLYNN



EXPERIENCE DAHC!

A "garage style" band that combines classic rock with the traditional liturgy of a Shabbat service. Giving folks up a different type of spiritual experience than you will find at a customary Friday night worship. Join us for an integrated night of musical celebration!

November 6th at 8:30 - Free and open to the public.

TEMPLE SINAI 500 Swift Street, South Burlington - templeisrael.org
 Building community through the study and practice of Torah

TRIP/DO THE RED RED ROADS LIVE & BIG FAMILY MUSIC 8:30 hrs. comes to a picturesque live music venue in Barre. Special thanks to the local bar scene. **Monday Night** 8:30 p.m. to 11:30 p.m. **Info: 337-3333**

MUSICAL/ARTS/THEATRE See 10/23

WINE OPENING See 10/23

MAJOR MOVEMENT STUDY TOUR See 10/23

TALENTED ARTISTS & PHOTOGRAPHY ADVERTISING See 10/23

STREET THEATRE & PERFORMING See 10/23

Language

REQUIRE ENGLISH LANGUAGE CLASS See 10/23

GERMAN CONVERSATION GROUP Community members practice conversational skills at the German Free Library. **Wednesday 6:30 p.m. to 8:30 p.m.** **Info: 337-3333**

Medical

WALKING See 10/23

WALK & TALK See 10/23

Performing

SWISSER PLAYERS OF INSTRUMENTS See 10/23

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Barre Rotary Presents

Dancing with the STARS

Saturday, November 7, 6 p.m.
Barre Elks Club, Barre, VT



This semi-formal Dinner Dance benefit includes:

- COCKTAIL HOUR WITH LIVE ENTERTAINMENT
- STRIKE & LOSE! POT DONNER
- SILENT WINE AUCTION
- SKITTING DANCER'S EXHIBITION
- OPEN DANCING AFTER THE SHOW
- A DANCE COMPETITION featuring local business people, Tom Babo and Caroline Telle joined up with international ballroom dance competitors, Neil and Carolyn Pollock. Vote for your favorite dancer!

LIMITED TICKETS!
COUPLE \$75
SINGLE \$40
RSPD at 787-7973

All proceeds to benefit local area charities.
Find more info at www.barre Rotary.org





Unveil Your Wedding.net

FREE WEDDING PLANNING TOOL
FOR COUPLES GETTING MARRIED IN VERMONT!

- Find Every Wedding Vendor Option in VT!
- Get inspired with ideas & D.I.Y. secrets from other brides!
- Post your free Engagement Announcement & Photo!

98.9 WOKO   

[illegible]

classes



THE FOLLOWING CLASS LISTINGS ARE RAG ADVERTISEMENTS. AMBROSIO YOUR CLASS FOR A LITTLE \$4.95 TO \$100 WEEKLY (INCLUDES 300 PHOTOS AND UNLIMITED DEPOSIT ON ONLINE). SUBMIT YOUR CLASS AD AT SEVENTHARTIST.COM/CLASS

LINGUISTIC WORK

CONVERSATION PARTNER "To create a vibrant practice, I combine personal experience from my own journey as a mother, speaker, travel writer, and author. See my website for sample lessons or inquire in person at New York City. Location: Spanish Center at NYU, 100 University Avenue, 10003. Class: \$100. Contact: www.speakingwithaforeigner.com

martial arts

WOMEN'S KICKBOXING "At NYC Kickboxing, we offer women's kickboxing, which combines strength, fitness, and cardio in a fun, challenging workout. Our classes are designed to help you build strength, improve your cardiovascular health, and boost your confidence. All levels are welcome. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.womenskickboxing.com

2 WEEK FREE JOURNALING "Join me for a 2-week free journaling workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.journalingwithaforeigner.com

meditation

CONTEMPORARY MEDITATION "Join me for a contemporary meditation workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.meditationwithaforeigner.com

LEARN TO MEDITATE "Join me for a meditation workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.meditationwithaforeigner.com

YOGA "Join me for a yoga workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.yogawithaforeigner.com

performing arts

PLAYBACK THEATRE "Join me for a playback theatre workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.playbacktheatrewithaforeigner.com

well-being

NATURE AS A HEALING TOOL "Join me for a nature as a healing tool workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.natureasah healingtoolwithaforeigner.com

pregnancy/childbirth

PREGNANT AND POSTNATAL YOGA "Join me for a pregnant and postnatal yoga workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.pregnantandpostnatalyogawithaforeigner.com

tai chi

TAI CHI FOR CHILDREN "Join me for a tai chi for children workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.taiichiforchildrenwithaforeigner.com

YOGA "Join me for a yoga workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.yogawithaforeigner.com

YOGA STYLE 101 CHINA

YOGA "Join me for a yoga workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.yogawithaforeigner.com

well-being

NATURE AS A HEALING TOOL "Join me for a nature as a healing tool workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.natureasah healingtoolwithaforeigner.com

pregnancy/childbirth

PREGNANT AND POSTNATAL YOGA "Join me for a pregnant and postnatal yoga workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.pregnantandpostnatalyogawithaforeigner.com

tai chi

TAI CHI FOR CHILDREN "Join me for a tai chi for children workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.taiichiforchildrenwithaforeigner.com

tai chi

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women

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writing

WRITING FOR BEGINNERS "Join me for a writing for beginners workshop. This workshop is designed to help you explore your inner world and discover your true self. Location: 100 University Avenue, 10003. Class: \$100. Contact: www.writingforbeginnerswithaforeigner.com

women

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PRESENTS

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Audition for the Kids VT

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Behind the Beat

Es-K and Loupo lead the local producing scene

BY JUSTIN BOLAND

As Burlington's hip-hop scene continues to grow, both in numbers and in depth of talent, the city has more inspiring producers than ever. While rappers usually claim the spotlight, the people who craft the beats behind the scenes—producers—are just as integral to the genre's relevance in Vermont. On Thursday, October 26, Montpelier Fatz & Pak patrons will get to experience the dense and juicy craftsmanship of two of the local scene's finest beat makers, Es-K and Loupo, performing alongside Djs Big Dog, Crazy Catz and C-Law.

Loupo, 22 and known to the IRS as Lolo La Hart, was born in Denbury and grew up around Montpelier. Robert Ross, aka Es-K, 23, was born in the Netherlands, he moved to the shores of Lake Champlain from the plains of Kansas at 17. Despite their diverse backgrounds, the guys have dimensions as similar that you'd almost think the two were brothers. Both are earnest and humble, young professional producers who come across as excited fans. Their enthusiasm for technical details and obscure albums is contagious, almost flammable, and is evident in their work.

For collaboration, *Seven Days* contacted Devon Ewald, better known as Lentic. The veteran 902 rap-battle champion is a founding member of the seminal local hip-hop group the ATRIO and is independently Vermont's best rapper.

"As far as the MTV best scene, for me, it goes back to the *Loplat* and *Nastee*," Lentic says. "When I was getting my start here, those were the two sources

of classic standing hip-hop production. The cool thing about the scene now is that the sounds are so diverse."

When it comes to the current crop, though, Lentic doesn't hesitate. "Es-K and Loupo definitely stand out," he says.

The two artists collaborate and network every day, driven by a tight circle of local producers who have been friends for years. Among these are MC Buleet, who produces under the pseudonym Flip Physics, and the multi-instrumentalist and audio recording engineer Zach Crawford, who works with rap artists around the country as *SkySyllable* ink. All the simple swapping and friendly competition adds up to some industrial-scale output for everyone involved. Even by that standard, Es-K is staggeringly prolific.

One of his recent projects was the instrumental series *Spontaneous Grooves*, spanning two "seasons" of 12 "episodes" each—that's a whopping 224 tracks in total. That may seem impressive on paper, yet Es-K views his legacy in a more practical light.

"The reality is...it's really not that much music," he says. Constant productivity, Es-K explains, is simply the result of discipline and routine. "I usually spend about 35 hours a week making music," he notes. "On four or two before work, three hours after work and eight hours-plus a few days off."

Feats of consistency aside, Es-K's big break was his 2004 album *Awaken*, an intensely personal project dedicated to a close friend who died in 2000. Featuring a roster of guest artists ranging from legends A.G. and C-Rayz Walz to



Lolo La Hart and Robert Ross

underground talents such as Chul Strong, it was a tour-de-force presentation that's been making noise nationally ever since.

Ask around about Es-K, and it soon becomes clear how he landed such high-profile support. Everyone is quick to point out his work ethic, his polite charm, and his unusually acute ear for talent.

"I knew the first time we had a phone call that this was going to work out well," remembers Derrick Dusey, also known as Vitamin D, the owner of Los

Angeles label Cold Busted, which has also released two superb albums from Loupo. Es-K organized another album series for the label, the nine-volume *It's What You Make It*, a compilation of new talent from around the world that featured 20 artists each month.

"Talk about a ton of work, but those releases are some of my favorites," Dusey reflects. Es-K "knows exactly what I am looking for when it comes

soundbites

BY DAN BOLLES



Panda Co

It's a Scream

Scream's bleedings, both and ghoul! It's Halloween week, which longtime readers know is this column's favorite holiday. Burlington does a lot of things well: craft beer, lacrosse food, crime, affordable pretentiousness about beer, etc. But you could make a strong argument that Burlington, and specifically the crime scene, does Halloween as well as anywhere. With Halloween as a Saturday that year — and the added hour of tricks and/or treats we get because we live back that night for daylight saving time — that should be especially true this year.

In fact, Halloween in Burlington has already started. It got a big win with a special All Hallows' Eve edition of Metal Monday at Nectar's this past Monday night. True, Metal Monday always kind of has a Halloween vibe anyway. But still. That dedication.

As always, Burlington and beyond are positively bursting with feralish rock and roll shenanigans on or around October 31. In 30-second traditions, we'll run through some of the options and include costume suggestions, should you decide to haunt a particular show. Because we can't all dress up as sexy BEING LAMING. (Or can we?)

We begin with Madala. The Scream at the ECHO Leahy Center for Latin Chaplain in Burlington on Halloween proper. You'd be hard pressed to find a local band that's had a better year than MADALA's dance-rock outfit. Since releasing their debut record *The Dance* in early 2008, MADALA have experienced a costume rise, locally and beyond. They've been touring like crazy and building some serious regional buzz, making them quite likely Burlington's hottest band at the moment. For proof, ask yourself how many Vermont bands could throw a party at a just like ECHO and be pretty well assured they'll sell it out. Maybe three, not including *WAVE VERMONT* or *POWER*. Madala are also still churning out killer mixes, as evidenced by their recently released vid for "I Don't Want to Rest." Check our site blog, Live Culture, for a look at that.

In a recent email, Daily writes that Halloween is his band's favorite holiday, because it "sort of epitomizes what we're all about as a band: getting weird and wild and being whoever you want to be." Damn right.

live culture
VERMONT ARTS NEWS + VIEWS

Also getting weird at the Scream are beloved VT outfit *WAVEVERMONT* and Burlington's most famous.

(Costume suggestion: This one's a softball, given Madala's proclivity for *Scream*. An extra from *Flashdance*. Or you could gamble on Dilly Daring off his rendition of "Thriller" and dress as the zombies from the classic MJ vid. Year end!)

Meanwhile, a few hundred feet away at the Whiskey Ponds the same night, soul men *ONE POWER* will channel his inner *JAMROCK* leading the Dance tribute band *THE BASS BOYS*.

Two things from One, that's just an awesome name for a Doors tribute band. Two. Josh Panda has some incredible range. Most locals are aware of his high-flying upper register harmonies, whether belting his own stuff or as the go-to front man for various MTV tribute projects. But Morrison is a different beast — a lion, I suppose — who sang most of his life in the bass and baritone range. Panda being Panda, I'm sure he'll pull it off, which is a testament to just how remarkable a vocalist he is. (Costume suggestion: *no tailcoat*.)

Over the river at the Maple House in Winooski, NYC's *SONGS* or *SONGS* returns to Vermont for a two-night Halloween caps campaign on Friday, October 30, and Saturday, October 31, with a band called *WAVE* and *FRANK COLLINS ADVENTURE*. Recently resurrected local punk *ONE HOUR* handle the opening duties Friday, with local rockers *WAVE* and *SONGS* tagging in on Halloween. Either night promises to be the loudest show of the week here, so even if you can't Uber your way to the "Nook, just tell us our loved the roadshow and you'll hear someone grieve. In a good way.

(Costume suggestion: Friday, *WAVE* *WAVE* from Bill & Ted's Excellent Adventure. Sunday: members of hybrid tribute band *ONE HOUR* wear, let's see. Duo Bruno from *ONE HOUR* wear's head explode — it's really not a fan of PTF, ya dig?)

Speaking of Halloween tributes, at Club Metropolis on Wednesday, October 28, local punk band *WAVE*.

GARDEN/STYL: A-PAGE

HIGHER GROUND



THU 10.22
Pink Talking Fish Are Dead
Hug, Hugging

THU 10.23
Sage Francis
+ Dots, The Hottel

FRI 10.30
Don't Fear the Reaper
Hug, Hugging

FRI 10.30
At the River Theatre
Kathy Griffin

FRI 10.30
Rocky Horror Presents
Queenstown

SAT 10.31
The Bright Light Social Hour
WAVE, The One

SAT 10.31
The Incessant Stringbusters
Hug, Hugging + Hug, Hugging

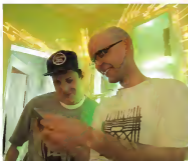
SUN 11.01
Robert DeLong
Hug, Hugging

MON 11.02
Andrew Gibson

JUST ANNOUNCED —
10/30 Club Monday
10/31 Dots + The Hottel
10/31 The Hottel
10/31 The Hottel

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@highergroundVT

For up to the minute news about the local music scene, follow @liveculture on Twitter or read the Live Culture blog www.danipsctv.com/theculture.



BY KYLE ANDERSON

Behind the Beat

to instrumental hip-hop. And since I run the entire label by myself, having someone else to find those beats helps out a lot."

The spotlight has also been a boon to local businesses such as Skypointerfrik, who has been featured on several Gold Band releases and says his audience has grown as a result.

"It's basically helped us all to make connections we may not have found otherwise," says Skypointerfrik.

ES-K AND LOUPO DEFINITELY STAND OUT. LEAH RAPPEN

The tag team has been hard at work locally too, creating space for hip-hop producers to shape their beats and get used to performing live. Their most successful exponent has been the MeloCost residency series at Drink Loupe, recently headlined the *Stank Prides* lineup at Sigol's Kitchen, another growing platform for new artists.

Loupe has been a fixture at local rap shows for years, and for good reason. It's entertaining to watch without demanding your attention, a rare magic trick. Lately his live set has been a free-wheeling visual experience. Loupe usually works two ensembles, backlit performance pads to control his lyrical compositions via Ableton Live.

"It's funny seeing such crazy equipment, because I never dreamed I'd have setup like this," he says, chuckling. Loupe has also been accompanying his

microKORG and new Moog Minitar, which he informs is "quite a suggestive bit of gear."

Fittingly, the duo is focused on doing work instead of celebrating success.

"It's always growing, but there's always things that can improve," Loupo says.

Es-K is planning ahead, too. "Currently, playing beats live is less of a performance and more like a showcase of premade material," he laments. "Eventually, I plan to get a loop pedal and start doing live performance with bass and guitar, keys and percussion, so I can layer things up on the spot."

That kind of dedication to improvement is more than an individual success story—it's a community asset. The young producers are quick to collaborate and eager to teach, and they have worked with dozens of local rappers, singers and fellow loop diggers over the past year alone. "It's a small city," Loupo says. "We're so grateful for venues that give us a chance, because there we can put on somebody new."

That inclusive philosophy contributes to the artistic quality of life in Burlington. Loupo and Es-K have become talent incubators, and the effects of their efforts will be felt here for years to come. The respect their work has earned them is already evident.

"Es-K and Loupo have defined themselves as being true craftsmen," Lewis explains. "They obviously devote their time to this, and it's much appreciated by the entire scene."

INFO

Details of the *Stank Prides* with Big Ben: Drink Loupe, 8 Love Loupe and Drink of Mouthfuls Pizzeria & Pub in Burlington on Thursday, October 29, 8 p.m. Free.



OUR 1 / HOLLY FARGON AND CHARLIE WHITTAKER (FOLIO)

Soul to Soul CHARLIE WHITTAKER'S MUSIC is the product of a different era. On his latest album, *Hey Love*, the Nashville-based songwriter channels the sounds and styles of Big Star and Stevie Nicks. And it's recorded in the dreary Laurel Canyon folk of the 1960 and '70s and bands such as Crosby, Stills & Nash and the Byrds in sweltering rooms, he's found a kindred musical spirit. The Georgia native similarly evokes the closer sounds of that bygone age in her own writing. Transcending the country in the Traveler's Souls Tour, Pardon and Whittaker drop by the Skippy Penelope in Montpelier on Sunday, November 1.

WED.28

burlington

ARTS CENTER *Andersson-Godoff Party* (Jazz/Rock, Tuesday, 8 p.m.)
CLUB MONROE *Whittaker* (Folk, Wednesday, 8 p.m.)
THE BART PLACE *John Doe* (Rock, 8 p.m.)

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CLUB DATES

MONTELEONE BAR/CLUB



Soul to Soul CHARLIE WHITTAKER'S MUSIC is the product of a different era. On his latest album, *Hey Love*, the Nashville-based songwriter channels the sounds and styles of Big Star and Stevie Nicks. And it's recorded in the dreary Laurel Canyon folk of the 1960 and '70s and bands such as Crosby, Stills & Nash and the Byrds in sweltering rooms, he's found a kindred musical spirit. The Georgia native similarly evokes the closer sounds of that bygone age in her own writing. Transcending the country in the Traveler's Souls Tour, Pardon and Whittaker drop by the Skippy Penelope in Montpelier on Sunday, November 1.

Acoustic Band Night, 8 p.m.

WEDNESDAY EVENING

Music Wednesday in the Tap Room (Acoustic, 8 p.m.)
THE LOUNGE *Whittaker* (Folk, 8 p.m.)
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TWO FEATHERS TAVERN *Whittaker* (Folk, 8 p.m.)

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REVIEW *this***Linda Bassick & Friends, *Friday Morning Sing-Along***

(SELF-RELEASED CD, DIGITAL DOWNLOAD)

Linda Bassick's weekly *Friday Morning Sing-Along* at Burlington's Radio Bean attracts legions of local kids — and their parents — with the singing sessions of children's music classics such as "Puff the Magic Dragon," "The Green Green Grass All Around" and "More Over for Mummy." Each of these beloved tunes and many more can be found on Bassick's recently released 13-song album, *Friday Morning Sing-Along*, most of which was recorded live at a *Sing-Along* last year.

Bassick is best known to grown-ups as a member of the local bands *Yellow Yellow* and *Sturdy Betty*, and for her fellow-as-a-parents dir's an accomplished singer and guitarist and applies veteran chops to each song as the record, which are watched only by her own two kids as a mom — in the end is dedicated to her son, Leo. Bassick knows how to appeal to



kids as well as how not to drive parents crazy, which is always a fine balance to strike in children's music.

There is a whimsical looseness to tunes such as "Oh Susanna," "Thinking Blues" and "Rocking Robin," often bolstered by the pleasant sounds of singing children in the background. The kids' bright chirping adds energy to the live recording, especially when Bassick interacts with her tender-foot audience. The best example comes on "Take Me Back" on which the record's script each verse to what the kids want to ride next — a tractor, a train, a wagon, etc.

Bassick gives her music several young ears, but she doesn't underplay musicality abroad. Bassick is a sturdy guitarist and versatile vocalist: fills the songs in a place, unadorned and then a song to sing along with but still works on more mature and discerning ears. Fiddler Erin Mackie drops in on a few numbers, as well,

adding welcome diversity to the album's primarily guitar-and-voice aesthetic. Mackie also provides virtuosic harmonies and call-and-response vocals — "Green Grass" is a particularly fun example.

Though the majority of the album was recorded live, it takes on four tunes that were tracked at the *Think Studio* in Burlington and at *Ryan Music Productions* in Colchester. They lack the immediacy of the live tracks but showcase Bassick's musical polish. Her "Smile, Smile, Smile" (AKA "Smile, Smile, Smile") is clever and light, and her version of "Puff" is a keeper. So are renditions of "The Last Sleeps Tonight" and "How Sweet It Is," suggesting a full studio album might be a year follow-up.

Whether live or in studio, Bassick's combination of a musical chops and nurturing know-how make *Friday Morning Sing-Along* fun for kids and a welcome for parents, who undoubtedly would have to spin it on repeat.

Friday Morning Sing-Along with Linda Bassick & Friends happens every Friday at 11 a.m. at Radio Bean in Burlington. *Friday Morning Sing-Along* by Linda Bassick & Friends is available at cdcity.com/vt/indabassick/.

DAN ROLLES

The World Is, Sayay

(SELF-RELEASED CD, DIGITAL DOWNLOAD)

On their Facebook page, Virginians-based rockers the World Is tell themselves a tale of being "the music of the 80s, the tight years of the '70s, the big hair of the '60s, and the whatever from the '90s." And judging from their recently released debut album, *Sayay*, that description is just about right. Which is a good thing, because phrases like that only make the band's incoherence around the record. Much like the *Sayay* title city from which they hail, the World Is are a bit of a mystery.

The trio is bassist/guitarist Chris Clark, drummer Mike DiNella and guitarist Owen Chavira, all of whom add voices — though not lead-vocal credits are given in the sparse liner notes of *Sayay*. The band does employ an impressive roster of guest musicians, however. These include Virginians Virginians songwriters Jack Brooks as a guitarist and harmonica, keyboardist Chris Wyckoff, synthesizer Chris Howard and the multi-instrumental Ryan Power. Power also engineered and produced the record, in addition to chipping in some keyboard licks of his own.



As their bio line suggests, the World Is borrows liberally from several eras of rock and roll. Opener "Blind New Car" is a rerecorded clip of power pop that nods to the mid-sixties rock of late-'60s the Who and the Kinks. "Empty Room" is a bubble tune that evokes the offbeat rock of early '70s Granger Van Beethoven. "Times" appears to ablige the "whatever of the '90s" with a jangly, harmony-heavy hook that recalls Love's *Forever* EP.

While the World Is jump around rhythmically, some weather in play goes the record continues. At its core, the band is a power trio. And as such, punchy guitars, honey-bass lines and peppy drums define the World Is sound. But a closer look reveals a good deal of experimentation within that limited framework. "For a Kiss" is a deceptively

complex cut with a killer vocal hook.

"Acoustic Music" offers rumbling, brooding rock. "Meditations on Basic Street Blues" revisits Kinks-esque Brit pop, this time with a sardonic snarl that Ray Davies would appreciate.

You can't have a good power-pop record without a power ballad. Album centerpiece "The Only One" fits the bill with swooping, light-to-weighty splash and sets up the record's second half.

Unfortunately, that half is a little thin — the band seems to have found inside the album. Still, there are a couple of highlights, most notably "No Sticking Around for Flowers to Bloom," which blends Neil Young-aspired grunge-sounds (Young's grunge by a subtly hair-metal-tapped melodic lens).

Even though *Sayay* runs out of steam by the long album closer "Tonight All Tomorrow," there's more than enough strong material here to recommend that listeners spend some time exploring the pop-rock mystery that is the World Is.

Sayay by the World Is is available at the world's headphones.com.

DAN ROLLES

free
thinking.
free
wheeling.
free
styling.
free
for all.

PHOTO: LARRY MURRAY

BY: LARRY MURRAY

BY: LARRY MURRAY

BY: LARRY MURRAY



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IF YOU'RE AN INDEPENDENT ARTIST OR BAND MAKING MUSIC IN VT SEND YOUR CD TO: LARRY MURRAY, 1000 N. CHAMPLAIN ST. SUITE 300, BURLINGTON, VT 05401

SEVEN DAYS

sevendays.vt.com



Wes Jacobs
Quinquennial (My
Reputation) (1946)
by Owen Clapperton

Seeing the Light

"Fractured: Works on Paper," Helen Day Art Center

BY RACHEL ELIZABETH JONES

When light hits the eye, the cornea refracts it. The iris regulates the size of the pupil, and the lens focuses the light further. Photoreceptor cells in the retina convert the light into electric signals, which are transmitted to the brain through the optic nerve, a bundle of approximately one million fibers. Most of the time, we just call this seeing.

For humans, sight is both a simple biological process and a neurocognitive puzzle. It's a gateway to big questions about self and truth that were first magnified by the invention of photography, followed by the moving image and now by the internet. "Fractured: Works on Paper," the current exhibition at Stowe's Helen Day Art Center, bravely attempts to chart this nebulous territory with, as its title suggests, great specificity in material.

Curator Rachel Moore uses the work of 11 artists, two of them based in Vermont, to "illuminate physical qualities of light, space, structure, and sensitive in a formally repressive manner," as she puts it. The exhibition is impressive in both quantity and quality—it includes very large-scale works by artists Dawn Clements and Jane South (who have both, Moore notes, lectured at Johnson's Vermont Studio Center), as well as pieces from internationally known artists Leonardo Drew, Glider Elmsom and Riko Kishi.

But "Fractured" is not just a vehicle for hanging art-world stars in a small-town gallery—Moore's vision is more egotistical. She notes that the exhibit "is a showcase of some of the best artists in the world combined with emerging artists that applied through our submissions process." She also points out that the show's gender ratio—eight women and three men—is intentional.

Entering the Helen Day's second-floor gallery, the viewer is greeted assertively by South's "Excerpt," a freestanding sculptural installation resembling a camera,



or a television, that has spontaneously exploded. South manages to evoke both devices because the structure's components are invented, enriching media technology and its packaging but not replicating it. The entire piece is made from meticulously hand-cut and folded black paper arranged around a wooden structure, with a few wires and bulbs thrown in for good measure. Not insignificantly, the

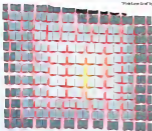
bulbs look a lot like the memory orbs in Disney Pixar's recently released *Inside Out*—small, glowing spheres, that each play an individual memory like a looping YouTube video.

South's work dominates the show, with three more of her sculptures in various sizes spread throughout the gallery. "Untitled (MC Yellow)" and "Untitled (Integrator Kismet)" are similar to "Excerpt" in their resemblance to mutant Babe Goldberg machines. But they are nowhere near as chaotic; these smaller, well-being pieces are tightly assembled and look quite functional, though their function is unclear.

If South's sculptures are like imaginary audio machinery, Dawn Clements' sprawling scenes suggest the product of a human recording device. The drawings "Mrs. Jessica Dracemonds (My Reputation, 1946)" and "Lunch (Unglue bones, 1958)" each take up an entire wall. Depicting scenes from old films, Clements sketches female protagonists' domestic spaces in pen, frequently changing scale for a fragmented effect. The scenes are covered with mysterious handwritten notes (such as "abstract up corners"), line stamps and dates. By recording her thoughts and associations this way, Clements places herself into movies and worlds that were created decades ago. Her drawings are like sketchbooks from a journey where past and present meet, entangling her own life with cinematic fiction.

Glider Elmsom's trio of color circles, made in 2008, as well as two pieces from Brooklyn-based Joan Grubin, directly reference the relationship of reflection, color and optics. Each of Elmsom's circles is constructed of three overlapping sheets of paper, preserving a spectrum of variation for each of the primary colors. They look like eyes.

Grubin is more playful. Her "Pink Love Grid" is a black-and-white arrangement of small, rectangular pieces of black and



"Pink Line Grid" by Jean Graton

NEW THIS WEEK

Barrington

OPENING NIGHT AND OPENED LUTHERS When by late six miles with different varieties can achieve nothing in collaboration on. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

Middlebury area

LINE IN SPACE: ART & CUBISM OF FOUR MUSEUM PALACE "Line and Space of Four Museum Palace" is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

PERFORMANCE "Theater of the Future" is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

Portland area

WALLS & GLASS "Walls and Glass" is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

Chapel Hill and Asheville area

HABITAT, CUBISM, AND OTHER ARTS "Habitat, Cubism, and Other Arts" is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

outside venue

CLIMATE & CLIMATE "Climate and Climate" is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

CALL TO ARTISTS

FESTIVAL OF VIOLETS

THE FESTIVAL OF VIOLETS is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

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gray paper partially affixed to the wall, like a grid of sticky notes. The space between the papers is pinkish, but the wall hasn't been painted — it's merely the colors for color reflected from the underside of the black and gray squares. It looks like pure magic.

Visitors enter Peter Fried's painting "Grid #1" is like an entrance to Elmore and Graton, a decidedly lo-fi graphite and acrylic work of gray and black straight lines crossing perpendicularly, as if Elmore's spontaneous penmanship had been blind.

The theme of multiplicity continues in the work of Beka Gerdle, Sarah Amos and Rita Smith Brooklyn-based Gerdle's "Chord" looks like a life-size braided rug constructed of herringbone-patterned gouache and watercolor on paper, chopped up and layered for a slightly dizzying effect. Her collage "Three Chairs in Woven" presents a similarly constructed scene in which three chairs, as well as eating utensils, float in what appears to be top layer but zero-gravity kitchen.

Amos' new, new Vermont-based printmaker Amos also uses collage, but her "Blackbox Gun 2" is a collage — a type of print made from layering materials on a printing plate instead of directly onto the work.

Smith's "Incidence No. 1" employs a form of printmaking called relief print. The image is stenciled onto a plastic sheet then transferred to another surface. Here, two pairs of hands or perhaps one pair dream in motion, play a game of cat's cradle. The

artist has added her fingerprints in white over just one set of the hands.

Other works in "Fractured" include sculptures from Leonardo Drew, Rity Thum and Koster Tuguchi Drew's "Number 1540" and Yanni's "In that moment, all species change" are both highly textual wall-mounted assemblages that evoke the ever-fluctuating balance of chaos and order and seem to denote something from the show's focus on light and narrative. And it could be easy to miss Tuguchi's "Habits," tucked into a corner space isolated from the rest of the gallery. The installation has floor spotlights pointed at Mylar and cellophane paper chains to create twirling, broken circles on the ceiling and walls.

"Fractured" is exciting because it engages with the discrepancies between physical sight and lived experience, while refuting the notion that high-concept shows should be high-tech or dominating. Moore has assembled a remarkable diversity of works that dothy questions how we see. In a sense when we hear much discussion about what the internet is doing to our brains, "Fractured" is a reminder that fragmentation has been around for a long time, and that going back to basics can be revolutionary in art, after all, what's more basic than using paper to show what we see? ☺

INFO

"Fractured: Works on Paper" through November 15 at Helen S. Boylston Art Center in Stone Hill, N.Y. 516-337-1100

ART EVENTS

HARLAN LEFT VALE The artist's gallery owner and OVA members sponsor about a 10-mile, hand-drawn map of the OVA's history. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

THE BUILT LANDSCAPE "The Built Landscape" is a collection of four museum's art. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm. **November 1, 5-8:30 pm** November 1, 5-8:30 pm.

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11

LARGE-SCALE FOCUS: GAMES & FUN

HELIXES AND HIRONSHEETS "Vertical Reflections" features a painting series by the native Texan, Thomas Alexander II. Info: 203-950-2200. The James Irvine Art Gallery at Laguna Community Center, 100 Laguna

OUTWITTED BY INDOOR Works by American art group M+ which mixes street and street art. Info: 415-397-1000. Through November 11. Info: 415-397-1000. Southlight Gallery, 40000 Jans Court in Menlo Park

ROBERT WAGNER-BOWEN "The American Landscape: New works in multiple mediums by the American artist. Through November 10. Info: 415-397-1000. In Menlo Park at the same place

LOUIS AND FURY A group show by 10 artists who attempt to answer the question: "What is the American landscape?" Info: 203-950-2200. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

LYNN RABIN Landscape paintings by the artist. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

VICTORIA PASCOE DELANEY "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

WILLIAM D. HENNING, FRANKLIN D. HENNING, and FRANKLIN D. HENNING "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

artwork/illustration series

JOHN LAMAR COLLECTION "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

CAROL KIDGELL GRIFFIN "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

JOHN KIDGELL "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

FRANKLIN D. HENNING "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

DAVID, TAYLOR "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

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'Hot Houses, Warm Curves'

presenters work from Andy Delaney, Peter Morisy and Rick Singberg in an exhibit that gallery owner and director Anni Mackey describes as "an equal mix of elegance and raw." The work of Delaney and Morisy is featured in the former work by Singberg painting to render architectural detail, while the latter captures that life and 19th-century architecture with crisp black-and-white photography. Singberg provides the exhibition "warm curves" with 130 pairs of carefully painted portraits, completed in just four months. Mackey says, "At its core, it is a show about obsession, passion and immersion." A reception in Saturday, October 16, 5 to 7 p.m. Morisy will give a gallery talk titled "A Series of Photography" on Saturday, November 16, 3 to 5 p.m. Through December 12. Featured "Paddy Flannery" by Delaney

STEPHANIE RUIZ "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

JOHN KIDGELL "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

and river valley/interior

AUGUST RIVER "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

JOHN KIDGELL "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

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KUTY DUBAY "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

MELISSA INFINITE "A series of paintings in oils, photography-based works and digital art. Through November 10. Info: 203-950-2200. The James Irvine Art Gallery, 100 Laguna

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movies

Steve Jobs ★★★★★

On October 11, 2013, I received an email from Steven Soderbergh asking whether I might be interested in having an author named Walter Isaacson speak at the Burlington Book Festival (at which I'm the director). He'd written a book titled *Steve Jobs* "based on more than 40 interviews with Jobs conducted over two years as well as interviews with more than a hundred family members, friends, subordinates, competitors and colleagues."

The book did well to say the least. It was being released on October 24, at what was to become Amazon's No. 1 seller for 2013. A New York Times bestseller and a TIME magazine best book of the year. Most recently, it is the basis of Aaron Sorkin's screenplay for a riveting retelling of the biopic *Steve Jobs*, directed by Danny Boyle (12/7 hours) and released nearly four years to the day after the book was issued in the email. But more about those riveting aspects in a moment.

First, two other things you should know about the film. To start with, almost nothing as it happened. At least not as Steven Sorkin hasn't so much adapted the source material as he's injected it into a three-act theater piece that plays fast and loose with the facts when

not putting them altogether. Second, it's nothing about manufacturing.

Michael Fassbender looks about as much like Steve Jobs as I do, but he performs some kind of magic: somehow that makes him fabulously convincing. We follow him backstage at the moment leading up to those pivotal product launches — the Macintosh (1984), the NeXTcube (1990) and the iMac G4 (1999). In each case, chaos threatens to disrupt the unveiling and a Greek chorus of family and coworkers rallies the Great Man to glory.

These include John Hawkes, perfectly capturing the growing attachment of Jobs' first partner, Steve Wozniak. The shape-shifting Michael Stuhlbarg is software giant and whipsawer by Andy Hoenfeld. Kate Winslet is Apple marketing head Joanna Hoffman whose dance included serving as her boss' concubine. Finally, Katherine Waterston plays Jobs' ex-girlfriend, Chrisann Brennan and a married son of an attorney going by her daughter Lisa, whom John died for years before his daughter's arrival.

Boyle and Sorkin do something subtle and brilliant in their staging of this somewhat very loose comedy, and you'll see this isn't really a movie about computers at all. The machines are there but the new inventions introduced in the launches — the



CHARACTER Fassbender is brilliantly convincing as the Apple founder who is so sure about his idea that he's a bit of a nutcase

man the filmmakers are truly interested in — are the new and improved models of Jobs' suits.

As he matures and comes to understand that some of his issues stem from having been given up by his birth parents, Jobs experiences a sort of upending of his spiritual adventure, allowing him to go easier on friends and enemies followed. Never mind that, by this time his wife was married to another woman and had three kids. Lisa is the offspring Sorkin has chosen as his metaphor and it's Lisa we meet for Jobs not to give up leaving sick, scripted childhood and performed with uniform reason.

So, back to that October 11 email. Jobs had died just six days earlier and hadn't been given much attention yet. I thought Isaacson's book sounded intriguing, but I failed to anticipate what a phenomenon it would become. I didn't get around to reading until December. By then, the book was permanently in the house, the house had grown to one and I had missed the best lesson: we looked solid, not just for the rest of the year but through 2012 as well. Well! It's probably still booked.

We can't all be visionaries.

RICK KIDMAN

The Look of Silence ★★★★★

A masterpiece film as clearly as for pleasure. Their intensely close conversation leads to the most chilling that occurred in their village nearly 40 years ago. The film can really affect you that he personally ended up and murdered dozens. The experience was "My brother was one of them."

It may sound like a little bit possible but this becoming some repeats itself with variations throughout the new documentary *The Look of Silence*, director Joshua Oppenheimer's follow up to his Oscar-nominated *The Act of Killing* (2012). Unlike the many docs that paint an unpleasant picture of others with an ended pro-Indonesia for the others, this value is an object of exposure, but it is shown absorbing and it is sometimes disturbingly beautiful.

Oppenheimer does not pretend to have a neutral lens. "I am doing this not to make it the innocent witness into reality," he told the *Observer* in 2014. "It's better thought of as a series of occasions, around between the filmmaker and the subject." What that means is that he places his subjects in an unusual situation. For *The Act of Killing*, he persuaded the ringleaders of the 1965-66 anti-Communist violence and ethnic Chinese in Indonesia to reenact their violence for his camera. The result included surreal spectacles and sometimes revelations about the human capacity to bring off responsibility for others suffering.



GENERATION Oppenheimer's film is not about the subject of the film in Oppenheimer's meaning, it's about the

Killing shows us the perpetrators of the massacres — who remain in power — living side by side with victims, but it could have been more revealing with the impression that about everyone in Indonesia has shrugged off the past. *The Look of Silence* depicts that notion.

Here Oppenheimer has an on-camera partner, the oppositionist, Adi, whose life was shaped by his brother Benji's murder before he was born. After Adi views Oppenheimer's footage of the brutal perpetrators — an obviously staged sequence — he sits out to confront them. The situation is complex as he has the backing of Michael Moore's son. Adi's approach. The film's title refers to his color, nearly gray so he shows his in-

terlocutors to incriminate themselves — a clear approach that should induce remains but rarely does.

Adi becomes the viewer's stand-in, his for his brother's experience of horror and room perception in the mountains, where they participate and their coping strategies. The killings of nearly a million people were just politics: evidence on Indonesian legends for G4 TV news clips from the era suggests that many Cold War Americans saw the massacres similarly — as excesses justified by the worldwide battle against communism. A former deputy chief, leader acknowledges that the gray memories have driven some of his colleagues to madness. Yet he has no remorse at all. "If you drink human blood,"

he explains simply, "you can't say anything" — a statement that sounds like a punch up, yet again, except he means it literally.

Some times many like why Oppenheimer doesn't fade out the victims. We learn more about the perpetrator number of Benji's death than about his life. In places where teacher documentaries might see talking heads to establish that the conversations were not so easily broken. Still, the film's impact is real. Oppenheimer instead goes to silent visual meditations on the tropical landscape or very close-ups of embryos or Mexican painting books.

But do we really need character witnesses as he is as that the number by millions of thousands of unnamed persons isn't justified anywhere or for my reason? The film could have said that he would, putting the victims in terms so as not to leave his such case "the false resistance that we are looking like perpetrators." A meditation on the many ways of silence, this film could make us recall the times when we too choose justified others' suffering — as those to attempt.

Attendees can ask Oppenheimer about his approach during a Q&A following the *Woodward Live* program. Film Festival screening on Saturday, October 11, 1 p.m., at Main Street Landing Performing Arts Center in Burlington. More info at villag.org

HANDEE HARRISON



NEW IN THEATERS

BURNY *Autie chaf!* (Fruiting Conquer) resurrounds from drug addiction and personal disaster to a self-to-reform himself with a new London restaurant. A film comedy drama from director John Dahl (1998, *Drain Country*). With Steven Miller and Daniel Brühl (100 min. R, Cinema Malibu, Palace, Regal, Screen, Video).

SHIRAZI FEELS THE HEAT Sarah Shalizi plays an American in a rock collaboration with a fellow-guitarist-candidate with the Salinas Conservatory in this comedy about burnt and the documentary of the same name. With Billy Bob Thornton and Anthony Mackie, David Gordon Green's *Rock on the Beach* (MGM, PG-13).

DEATH. Student Bradbury plays (left) Father in a new comedy at The ZOOH memorial surrounding his injury. (R) GEORGE W. BARTHOLOMEW SERVICE, NURS CARE Elements on Mary Hagen, Tophia Gance and Dennis Quaid. He is covered in a large, yellowish liquid material in the above photo. (left) T.O. (right) W. (right) (right)

NOW PLAYING

BRIDGE OF SPYERS WWW In ordinary American lawyer (Tom Hanks) facilitates off-camera a key role in a prisoner exchange between the CIA and KGB in this Cold War drama directed by Steven Spielberg. Indiscreetly pitched to the right and left, with Mark Beland and Alan Arkin. Cold war 26-33

DRAGONFLY PEAKS **www.dragonflypeaks.com** is a beautiful website that features a variety of dragonfly species and their habitats. The site is a great resource for dragonfly enthusiasts and provides a wealth of information on the life cycle and behavior of these insects.

ENRAGED **INDIA** A tremor on the world's highest mountain sends climbers into chaos in the disaster described in the events of May 10 and 11 1995. Jason Clarke, John Lewis, and Paula Sharma read like *Sylvester* star Harrison Ford's *Twelve O'Clock High* (1995, pp. 10).

ratings

- ★ = retard pencil
- ★★ = terrible beer/wine, but not wild
- ★★★ = has its moments, aa-aa
- ★★★★ = smarter than the average bear
- ★★★★★ = as good as it gets

ENTRIES ASSIGNED TO WORKSHEET SERVICE
BY ERIC BISHOP, ON MARCH 11, 2008, ARE
COURTESY OF METACRITIC.COM WHICH PROVIDES
SCORING GIVEN BY THE COUNTRY'S BEST WRITERS
BASED ON READER RESPONSE.

SOBBING ■■■■ Here's a song you just got with
me cut right into a driving-oriented indie track as
the band is reminiscent of U2. Some true culters
should be looking into members who play it hard
to be real. With Jack Black as Steve Dyrk Minetta
and today's best, Rob Lattmann (pulsating forest)
clouded. 1000 miles (2002)

HE HARKED HE HARKED★★★ This documentary from David Sugrue (ed.) (*Writing for Exponents*) profiles (Harked) Harked: the Pak state teenager who defied the Taliban and won a Nobel prize for his actions as an aid to girls' education (20 min, 1998, 1999).

MOSE, TRANSEPLANER 2000 Actor/Gambler once again makes Granada a little more colorful, this time as a gambler who finds himself in the company of a woman who is a gambler with a twist. He's a half-human creature with the voice of Andy Serkis, and he's in the game. Comedy Television, Inc. is divided. (B) (10/10/97)

THE INTERVIEW: A 70-year-old widower (Robert De Niro) endures for a young widow (Francesca) off its online clothes shop (Tina Turner) and internet news — in theory, anyway. With Roni Haron, Nancy Meyers (its *Complicated*) director, (L) (see PG 10)

JEN AND THE HOLOGRAMS (Cody's favorite) Because there was Jen, started two years into animated series, *shades of glimmerous, distant life* and a regular cultural wonder. This line within advertisement framed by Jen. One from *Stop-Up* (movie) *upside down* for the "You're the generation" (TV show) (2010).

THE LAST WARRIOR-HUNTER WAVE the real cowboy & there is certainly nothing like the set players in musical who build themselves in this affectation which looks like a parody of the last and the most of the cowboy (the track is) checked (06 min 06-08)

members of a church in Indiana (Paul, Garwood) and survive, contact NARA and help engineer his own mission there so it is more fully directed by Bailey. Paul and Garwood are the unknown, accompanied by Andy, who is Paul's Jewish Chaldean Christian friend and Jeff Garwood, Paul's son (C, 18).

FALLING Did Prince Pa really end on a high note? Apparently, he got to see his *Sell* Times ad about a 10-year-old son's love story who finds her destiny among old friends. With Hugh Jackson and David Hedlund online prince you may find his old friend Mattie in *The Life*. See *Weight* (Anna Karenina) (Shooting) (Harris P.)

PARANORMAL ACTIVITY: THE GHOST
SHIMENOWA A family decides to take a new form of spiritism with a camera that 'sees ghosts' into a of eerily well-telling tale. (B) (TV-14)

ROCK THE RAINBOW D.D. Murray plays a weirdo in cap music, promotes his discovers in their neighborhood and goes on a tour of neighborhoods in this comedy film with a few funny lessons. With Janet Gaynor, Betty Grable and Kate Harker. [1933] (R)

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The Marine
Phonograph Activity: The Great Depression
Isabel Thompson 2
The Marine

Friday 30 — Saturday 31
Bridge of Spies
Goodenough
The Marine

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

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Goodenough
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

The Last Will & Testament
The Marine (2010, PG)
Phonograph Activity: The Great Depression (2010, PG)

Friday 30 — Saturday 31
Bridge of Spies
Goodenough
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
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The Marine
Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
Detective
Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

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Phonograph Activity: The Great Depression

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The Marine
Phonograph Activity: The Great Depression

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Isabel Thompson 2
The Marine
Phonograph Activity: The Great Depression

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The Marine
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The Marine
Phonograph Activity: The Great Depression

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Phonograph Activity: The Great Depression

Friday 30 — Saturday 31
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U.S. DEMOCRACY RECALLED

JUST 155 FRANKS HAVE GIVEN HALF THE FUNDING FOR THE PRESIDENTIAL CAMPAIGNS

THIS MEANS THE EMISSIONS OF THE U ARE DANGEROUSLY HIGH.

TODAY WE ARE RECALLING THE AMERICAN ELECTORAL PROCESS, AS IT CONTAINS A DEFECT DEVICE.

WITH THIS THING IN PLACE, THE COUNTRY WOULDN'T BE GOING ANYWHERE.

Required at 20 DEMOCRACY

THE SCANDAL SHUTS ALL THE MOV TO THE TOP

WITH CITIZENS SWAYING THE JUSTICES KNOWLEDGE REVEALED A CORRUPT DESIGN

... AND THEY THOUGHT WE WOULDN'T NOTICE!

MANY EXPERTS SAY THE RECALL WAS LONG OVERDUE

BUT CURRENT SYSTEM SIMULATES DEMOCRACY IN A LAB, BUT IN THE REAL WORLD, IT DOESN'T MEET BASIC STANDARDS

Dr. Gary Roberts, Political Scientist

WE WANT A FIX, OUR POLITICAL DEMOCRACY WILL BECOME WEREWOLVES PRIMITIVE!

HARRY BLISS



* Did you hear that bneytch's ass behind me??"

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FRAN KRAUSE

DEEP DARK FEARS



A LONG TIME AGO, I WAS CAMPING WITH MY FAMILY.



I SAW SOME FIREFLIES OFF IN THE WOODS.



BUT MY MOTHER TOLD ME TO STAY AWAY.



THEY WERE THE EYES OF THE GHOSTS.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deepdarkfears.com, and you may see your nervous illustrated in these pages.

RED MEAT

with cartoonist MAX CANNON

with cartoonist MAX CANNON

FOR THE LOVE OF GOD, GET THE CUP, JIMMY.



I spent the whole night in a sweat, thinking about you. I was so sure I'd find a way to make you love me.



And the answer is, yes, Jimmy, yes.



THIS MODERN WORLD

by TOM TOMORROW

THESE ARE THE DAYS OF THE...



FOURTH ANNUAL VOTE! DO YOU THINK YOU CAN WITHSTAND THE ENLIGHTENED TERRORISM OF THE PERPETUAL CHANGING?



DON YOU ENJOY THE STORM? (THE STORM IS THE STORM, THE STORM IS THE STORM, THE STORM IS THE STORM.)



WILL THE BOARD OF THE AMERICAN PEOPLE...



WILL THE BOARD OF THE AMERICAN PEOPLE...



WILL THE BOARD OF THE AMERICAN PEOPLE...



KAZ





AUG 23 1974 210

TAURUS (April 20-May 20): How dare you be so magnetic and compelling? What were you thinking when you turned up the intensity of your charm to such a level? Don't let anyone

LEO [July 23-Aug. 22] 'A very little way
west, down a road beyond dawn' recalls Chaucer.

SAGITTARIUS (Nov. 22-Dec. 21) "Just as a snake sheds its skin, we must shed our past over and over again," so says budding teacher Jack Kornfield. Can you guess why he, however, likes to be a scorpion, the zodiac sign?

PISCES (Feb. 19-March 20) It's time to stretch the boundaries. Pisces, you have to leave to expand the container and outgrow the expectations, and wage rebellion for the sheer fun of it. The frontiers are calling you. Your reinforcement in small talk and your attachment to trivial matters are heavily saturated. Your mind yearns to be blown and blown and blown again! I dare you to wonder outside your overly well-honed energy enigma of provocative conduct. Halloween costume suggestions: medieval wizard, wild-eyed monk. (Daphne, 2010, 2011)

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THANKS for a JAMMIN' JAM!

The 5th annual Vermont Tech Jam rocked the Sheraton Burlington Hotel and Conference Center last Friday and Saturday. More than 1,700 job seekers, students, entrepreneurs and tech professionals turned out for Vermont's largest tech job fair and expo.

The Vermont Technology Alliance presented the fourth annual Tech Jam awards. **Logic Supply** of South Burlington won the Innovation Award and **Michael Metz** of Burlington's Generator was named the Tech Jam Ambassador.



One Winner (Mythemos Bank) with Louise Lundgren, Rachel Greenwald, Mike Higgins and Justin Dillman of Logic Supply Alliance, Michael Metz (Generator)

Thank you to all of the sponsors, exhibitors, presenters, teachers — and the event staff — for putting on a great show. We couldn't have done it without you!

KEEP JAMMIN'!

Sign up for the weekly Tech Jam newsletter at techjamvt.com.

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6

8:00 PM



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Nov
11

8:00 PM



Indigo GIRLS

Nov
16

8:00 PM



Dark Star ORCHESTRA

Dec
2

8:00 PM



Brandi CARLILE

WINTER ACOUSTIC TOUR

Feb
19

8:00 PM



Tracy MORGAN

PICKING UP THE PIECES

UPCOMING
HIGHLIGHTS



KEN RUINS
NOV 21



MAVIS STAPLES
JAN 23



TAD: 17 SAMURAI
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FEB 27



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